

MCGALL'S MAGAZINE



OCTOBER

5 CENTS

1913



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Each grain consists of a hundred million granules. Inside each granule is a trifle of moisture which this heat turns to steam. Then we are ready to blast those granules to pieces by a hundred million steam explosions.



At 10 a. m.

The guns are shot. The steam in each granule explodes. The grains are puffed to eight times normal size. And each grain is filled with a myriad cells, surrounded by thin, toasted walls.

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These grains are served in many a home like crackers in bowls of milk.

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Forty million dishes are now served every month in delightful ways like these. Do your folks get their share?

The Quaker Oats Company

Sole Makers

(461)

How to Make Sauces and Gravies

By FRANCES CHENEY DAWSON

ONE formula will do for the foundation of practically all ordinary gravies and white sauces. Rub two level tablespoonfuls of fat to a cream with two level tablespoonfuls of flour, and blend till smooth and thick, with one-half pint of warmed liquid. Cornstarch is liked by many people instead of flour. The only essential difference between a meat-gravy and a cream-sauce is a matter of flavoring. For the former, meat fats are used; for the latter, butter; then, again, the liquid in the first is stock, in the second, milk. Salt and pepper are used with both.

In unusual gravies having that distinctive quality achieved by the famous French chefs, the basis is exactly the same, and the only difference is the greater variety of flavors. Some of these variants are cayenne and paprika pepper, curry, mustard, Worcestershire sauce, tomatoes, onions, garlic, chillies, pimentoes and green peppers, mushrooms, parsley, a thin slice of lemon, bits of bacon, truffles, ham, capers and other pungent tastes.



When onion is used as a flavor, it is chopped fine and cooked in the butter or fat for five minutes before the flour is added. Strained tomato takes the place of other liquid, though it may need diluting with stock. A good gravy can be made with hot water if the bottled brown coloring, which has some flavor, is used as well as the ever-useful beef-extract or bouillon cube. Curry and mustard should be mixed with the flour before they are added. Other vegetable flavors are chopped and added when the gravy is of the right consistency; parsley should be chopped very fine and sprinkled in the last minute. If the thickening lumps, as happens when the sauce is not stirred continuously, a fine-mesh strainer will rectify the trouble.

For Bearnaise sauce, mix four egg-yolks with one tablespoonful of tarragon vinegar and one of water; add four tablespoonfuls of oil, one-half teaspoonful of salt, a little cayenne and parsley. Thicken over hot water and serve at once.

For sauce Hollandaise, substitute two tablespoonfuls of lemon-juice and half a cupful of cold water for the tarragon vinegar and water, and half a cupful of butter for the oil.

Sauce tartare is mayonnaise with the addition of chopped parsley, olives, gherkin and chives—about one tablespoonful of each for every cupful of dressing.

SOME THANKSGIVING FEATURES



IF JACK HORNER had liked magazines instead of puddings, and were to put his thumb into our November number, probably the very first plum he would pull out would be the opening instalment of our delightful new serial, *The Pursuit of Patricia*, by Eunice Tietjens. Patricia is a radiant young American girl, who, without her own knowledge, becomes entangled in the political intrigues of another country. She is whisked from New York to Switzerland in a series of exciting adventures, through which the young American hero, David Harwich, who has appeared in the first chapter, and fallen in love in the second, doggedly pursues her. What those adventures are, how David succeeds in his purpose of protecting her from the danger he suspects but cannot prove, and what is the outcome of both love affair and mystery, we must leave you to find out for yourselves. It's certainly an absorbing story!

Then there is a sparkling love story, *An Electrical Disturbance*, by Mary Mitchell Hamilton, in which a refractory motor-car has much to do with bringing together a wilful heroine and an unappreciated hero; and a very strong and compelling bit of fiction, *The Edifice*, by Lilian Ducey. This is the tale of a woman, who, after many unsatisfying years as a wife, decides to claim her freedom. In the very act of loosening her bonds, an accident so trivial as the swift rush of a coming storm turns her whole life into new channels.



OF COURSE, we haven't forgotten the season, and you will find *Your Thanksgiving Dinner* planned for you to the last detail. Betty Lyle Wilson, the famous Cake Lady, has given it her personal attention, and shared with you her own special receipts for every delectable dish that could grace a holiday table.

And since it is home-coming time, and there will be little folk and big folk, gay folk and grave folk, to keep busy and happy and

well entertained, Miss Otis's clever brain has evolved many novel features for *A Thanksgiving Family Party*; while Agnes Athol's housewifely soul has taken on itself the burden of helping you systematize your Thanksgiving work so that the day itself may not be spoiled by too much responsibility or labor.

But we haven't confined ourselves to the Thanksgiving idea in the home. With a very real feeling that not only as individuals, but as towns and cities, we should take time to be thankful, we have had Katherine Lord devise a most delightful *Pageant of Thanksgiving* which can be given, cunning Dutch dances, Roger-de-Coverleys, Harvest Home choruses and all, in school-room, hall or open air.

That's a good deal about Thanksgiving, isn't it? But we have had to spare still another corner, so that an Old-Fashioned Woman might tell simply and sweetly *Why I Give Thanks*. We wonder whether her reasons for thankfulness may not reach deep and stir up some old-fashioned ideals in the rest of us, which were in danger of sinking out of sight.



YOU will learn all about the new triple skirts, the peplums and waistcoat effects, in our November fashion pages, while our Home Dress-making Lesson will concern itself with clear instructions for making one of *The New and Smart Full-Topped Skirts*.

To wear the new gowns with the proper effect, one must know exactly how to don a 1913 corset—not so simple a matter as it sounds. Belle Brolaski will tell you how in our November number, and you shall hear all about the very newest arts of the corsetière, guaranteed to make old figures look like new.

A cluster of stunning hats which you can cut out by pattern is Mrs. Tobey's November Lesson in Home Millinery. Our embroidery pages will be full of *Ideas for Home-Made Christmas Gifts*, and, as usual, our *Home Money-Making Department* will offer perfectly practical and tested plans for filling the empty corners of your purse.



The advantages of using Ivory Soap for washing dishes are threefold:

- 1st. Dish-washing with Ivory Soap does not make the hands red, rough and sore. On the contrary, they remain white, smooth and soft.
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October

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ONCE a crazy man who had been confined in an asylum for fifteen years was telling me, with

solenity, some of his experiences. "And they telegraphed me she was dead," he said, "so I went right on to the funeral. But it was a mistake. She wasn't dead at all—it was just an imitation!"

I often think of that when I see people playing Providence to their friends, or find myself indulging in the same alluring game. Then I smile to myself and say: "It's all a mistake—it's just an imitation!"

Don't be an imitation Providence! Hold yourself ready to offer encouragement, help, sympathy, the tonic of the spoken word of cheer, confidence, moral support; but stop at that. Don't try to plan and direct. Your neighbor's way may be wiser than yours. Let her prove its strength or weakness. That's her road to growth.

Don't try to set up a trellis for her ideas to climb over, and nip the shoots that are seeking a different range. Stick to your side of the fence and let her manage her own gardening. She's capable. Send the halloo of comradeship over the barrier to let her know that you're alongside—but don't be an imitation Providence!



THE Chance Visitor paused curiously before a cage in the monkey-house to watch a beady-eyed ant-eater ceaselessly chasing four weary and protesting monkeys from floor to perch, and back to perch again.

"Vindictive little beast!" she said warmly, and looked inquiringly at the Guard as the monkeys looked a moment in a breathless embrace.

"He's good for them, though," said the Guard. "That's why we put him there. They've got to have something to keep them moving. Else they don't stay healthy."

The Chance Visitor smiled. "That's a real idea!" she said. "I'm going to set up an ant-eater of my own!"

What sort of an ant-eater do You need? Is it body or mind or soul which has grown inactive, which wants something to keep it moving and make it healthy again? Perhaps you've settled

JUST BETWEEN OURSELVES By the EDITOR

down to an unrelieved round of household tasks. Have you? Then get a little "ant-eater" to keep you from growing mentally stale and colorless. All you need

may be a subscription to a circulating library or a membership in the Village Improvement Club.

Perhaps you have been "sitting with sorrow" until you have lost interest in the world outside; perhaps little worries have absorbed you, or big needs. Or you may have made for yourself a snugly fitting little rut, and it hasn't occurred to you to come out on the big road again. Whatever your case may be, remember that if we are to be really healthy, body, mind and soul of us must be kept moving—and today, this very minute, follow the example of the Chance Visitor and set up a little ant-eater of your own.



IT'S so hard to love people," sighed a conscientious little woman the other day, after an involuntary outburst over the unlovableness of Cousin Jane.

"But why," said the Wise Woman, in return, "why try to love people? Be content to love qualities!"

It's a very good plan! Then, strong in the realization of your deep, warm and reverent love for purity, you will find that you are loving the weary, sharp-tongued little seamstress whose quick temper has often irritated you, but whose mind is white and innocent and sweet to meditate upon; that you are loving the child-heart, the mother-tenderness, the father-strength and protection wherever they manifest in the world.

Learn to love courage, and you find yourself loving the grimy miner descending into the earth to save an imprisoned comrade's life at the risk of his own; the struggling wife and mother, who, racked with pain and fresh from an operating-table, scrubs floors with one knee on a stool "to keep from tearing the stitches open."

Love loyalty, and you love the criminal who refuses to turn State's evidence and save his neck at the cost of his partner's life.

It is hard to love all of people, but it is very easy to love some part of each, and if we will practise loving qualities instead of persons, our problem will be solved.

LIVING WITH LUCY

by RUTH FARGO
Illustrated by W.C. NIMS

NOW, who tracked all that mud? I declare, I'll never get cleaned up!"

Mrs. Jack Raymond's clear young voice showed unmistakable vexation. It easily penetrated the thin papered partition to where Pa Hollister sat warming his numbed fingers by the little bedroom stove. He started guiltily.

"I cal'lated I'd wiped my feet a lee-tle extra," he confided apologetically to Mommie, rocking the other side of the stove, patchwork-needle busy. "I swan! I 'lowed all the dirt on the farm'd be on my feet 'fore I finished chores. These summer showers beat the Dutch t' make things sticky!"

A dull red had risen to his wife's faded cheeks. "Never you mind Lucy," she said. "She's fretted, this mornin'. That's why I come off in here. I allus wanted to be let alone when I got worried—Lucy's some like me, I guess."

"I never knew you to go 'round moppin' up after folks!" Pa spoke with asperity. The faint swosh of a mop on bare boards came through the closed door.

Mommie smiled reminiscently. She was glad Pa didn't remember. Then, aloud:

"Lucy's a good daughter, if she does speak sharp. Your socks dry?"

"Purty nigh. How come you to make a fire, Mommie? We ain't had one'n long spell."

"Th' stove's been 'cumulatin' trash these weeks—reg'lar catch-all. I've 'tended t' burn it first cool mornin'."

"Well, it feels mighty comfort'ble." Pa Hollister sighed heavily. "I guess I'm gettin' old. I notice chilly mornin's more'n I used to. My fingers numb up so's I can't half milk any more."

He leaned back in the big rocker Mommie had com-

fortably padded for him out of an old quilt and three yards of cretonne, and closed his eyes. His face sagged into tired lines.

Mommie's heart throbbed unwarrantedly. Her work dropped into her lap. She felt suddenly sick all over. Pa had said it—they were growing old. She had never thought to fear growing old. It shamed her that she did. But, living with Jack and Lucy—

"It won't be Jack an' Lucy living with you an' Pa; it will be you an' Pa living with Jack an' Lucy. An' it ain't the same thing. You'll see. You'll live to regret it, Mattie Hollister, mark my words!"

Mommie heard the words as plainly as that day, five years ago, when Granny Jennings had striven to warn her. Then, she had lightly laughed, and easily forgotten. To-day the words glowed scarlet in her memory. For the first time, she made miserable acknowledgment: Granny was right.

"It was my fault," she whispered, in bitter expiation. "Pa never would 'a' done it, 'cept for me."

EXCORIATINGLY her thoughts recounted the events of that memorable spring when Lucy was married. Jack had learned of a piece of land farther west—hillside, underbrush, coast-stunted firs. He could get it for a song. He wanted to go. Young fellows had to make a start, he declared. They couldn't sit 'round and hold their thumbs always. They didn't have the chances their fathers had to gobble up rich bottom-land. Any sort of claim didn't go begging these days. Jack could be stubbornly persistent.

But Lucy's mother would hear none of it. "It's fifty miles to a railroad," she adjured her daughter stoically. "Once you get in there, you'll never get out—Jack will. A man can allus get 'round somehow or other. But you'll stay!"

Long nights she had lain awake, futilely thinking. Then the plan evolved in her brain. She confided to Pa, explained, coaxed, pleaded, and finally overbore all opposition.

"It won't make a mite o' difference, Lucy's all we got. Th' farm'll be hers some day. What's th' use waitin' till we're dead an' gone? Jack would stay: he'd want to. He'd know it'd be better'n that Wild-West scheme o' his'n. There's plenty room for all; an' work enough, goodness knows! Jack's strong. He'd be a lift to you. What 'f young folks do like t' fix things to their own notions? My land! 'Twould be a real comfort to me to set back an' watch 'em. I've baked an' scrubbed an' washed dishes till I'd like t' have Lucy take holt."

So the farm had been deeded to Jack and Lucy. The neigh-

"I GUESS I'M
GETTIN' OLD.
I NOTICE CHILLY
MORNIN'S MORE'N
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borhood agreed with Granny Jennings in voicing disapproval. For a fortnight it furnished the main topic of conversation. Thereafter, it remained recorded in the common annals as the craziest piece of business ever consummated in that community.

Mommie had not cared; had never known that Pa, feeling the sting of condemnatory opinion coming to his ears in casual caustic comments, resented it; nor did she realize that he now detected in metamorphosed disapproval, pity—the heavier burden. But she had missed his infectious buoyancy that, of old, made life joyous living. This morning, by the glowing stove, her idle patchwork in her lap, a drooping figure, pathetically disillusioned, hopeless, old, a rain of tears washed down her cheeks. One hand pressed her throat to assuage the imminent aching sobs.

"Why, Mommie! Pshaw, now! I wouldn't. There, there!" Pa suddenly leaned over, protectingly patting his wife's quivering shoulders.

MOMMIE started. "I—I thought you were asleep," guiltily. "Did I—wake you?"

"I wa'n't asleep. Jest restin'."

Pa Hollister keenly surveyed his agitated wife. Furtively wiping her eyes, Mommie assiduously polished her glasses on a corner of her kitchen apron.

"I didn't know's you felt so," he asserted slowly. Then, censorious, "Why'n airth didn't y' tell me?"

Mommie's worn wall of reticence, uninured to reproof, weakened by battling misgivings, crashed in her ears. The suffocating sobs surged back to her throat. Appealingly, she threw out her trembling hands. Pa took them in both his hardened palms.

"It was all a mistake—my mistake," she sobbed.

"I reckon it was—our mistake," said Pa gently.

A little time, in quiet understanding, they sat, Mommie's heart strangely comforted. Presently, they talked; palliative words, loosening tensions tightly drawn, sublimating hurts too closely covered.

"Spring we had gripe," began Mommie pensively, "both of us, it seemed good t' have 'em take th' lead, feel we could really depend on 'em. Lucy was such a child a-fore—I allus went ahead."

"Yes," Pa paused momentarily, then concisely crystallizing into words his wife's half-conscious thought, "we lost our holt that spring—an' we never got it back again. An' we never will."

The soft singing of fire burned low filled the silence. With rhythmic motion Mommie's rocker swayed lightly backward and forward, backward and forward, finding finally a board that suddenly creaked under recurring pressure.

Mechanically, Mommie moved, an inch, two inches, stilling the interpolation; then again, unconsciously, tentatively renewed the easy swinging movement, her thoughts aloof in that strange zone of castellated visions and poignant memories.

"First year Lucy married we went t' th' Fair," commented Pa presently. "They went th' second, 'cordin' to agreement; we was to go th' third, but, somehow, we didn't—an' we-ain't gone since!"

"We've kind o' got out th' way o' goin'," brooded Mommie.

"You used t' get blue ribbons on your salt-risin' bread, on your marigolds—"

"Lucy says marigolds's old-fashioned," interposed Mommie.

ON YOUR speckled hens," continued Pa. "Who gets 'em, now? You don't enter nuthin', no more; Lucy don't; I don't. Every tarnal thing t' go off this farm's Jack's—even your Rambo apples!"

Mommie needed no reminders. Jack's gradual usurpation of her cherished possessions, his unheeding assumption of certain little enjoyable activities, had been a cancerous grief.



AS THEIR DIFLECTING FOOTSTEPS TURNED THE COTTAGE CORNER, PA SNIFFED INQUIRINGLY. "SMELLS HOMEY," HE SAID.

"We've both giv' up, an' giv' up, an' giv' up!" Pa spoke with cryptic bitterness. "I ain't goin' to stand it no longer—now's I know how you feel!"

"But," protested his wife, perturbed, "we can't—unless—if't could be managed—oh, mebbe it's crazy, but couldn't we—fix up th' ol' apple-house'n th' orchard, an' live there," she rushed breathlessly on, "we two alone? Wouldn't they let us?"

"Let us!" snorted Pa.

"But could we? Could we?" implored Mommie.

"I dunno," dubiously. "T'wouldn't be much fer a house."

A CURIOUS expression crossed Pa's countenance. "Mommie," he began cautiously, "I nigh fergot, thinkin' you so sot on havin' things stay's they be. I started once t' explain, 'n' somehow got switched off, I rec'lect. I s'posed then, they understood—they couldn't 'a' read them papers—"

"Pa," gasped Mommie, "whatever are you drivin' at?"

Pa Hollister lifted his feet from the fender, found and pulled on both shoes, rummaged through all his pockets, searching for something that could not be found, then leaned forward and held his hands toward the stove's still comfortable warmth.

"You see," he particularized carefully, "when I footed over t' King's last time 'bout th' deed, Jim Kennedy came by. I got in an' rode as fer's the divide. He kep' talkin' 'bout the dum-fool thing I was doin'. All th' way. Never let up. After I left him, peggin' along by myself, I kept a-thinkin' over what he'd said. Kind o' rollin' it in my mind. Time I got to King's I cal'lated we'd keep one forty-acre. 'Gainst a rainy day. I picked on th' one below th' barn—takes in smart bit o' orchard, clover meadow as fer's th' creek, corn field—"

"You didn't deed—th' children—that forty!"

"No; I—"

"It's our'n—same's it used t' be?"

"I reckon it's our'n."

"Then we can move into th' apple-house!"

"That ain't much fer a house to live in," reiterated Pa.

But Mommie scarcely heard. In those vivifying seconds her eyes shone suddenly starry, her face grew suddenly younger. Once more to call the sheltering roof their own! Life no longer stretched a string of intolerably futile days. And there would be work, her work! To cook, to sweep, to wash dishes, to plan, and, planning, execute according to her heart's desire. The talisman of happiness lay in her hand. Old? She was no longer old! "Mommie?"

A brisk knock came at the door.

"Yes, Lucy, I'm comin' right out."

"Would you mind tending oven? My pies are in. I'm going for turnips."

The days that followed distilled for Mommie delectable dreams. Her daughter, once coming suddenly upon her as she sat tranced on the old apple-house steps, idle, gazing out upon nothing at all, was visibly startled. That evening Mommie heard her confiding to Jack:

"I don't see what's come over Mommie. Mornings she's brisk and cheery, but afternoons she just sits,



WITH SCARCE A BACKWARD GLANCE FOR THE PLACE THAT HAD BEEN HOME SO LONG BUT SEEMED HOME NO MORE, PA AND MOMMIE DROVE ON

and don't seem to see anything or hear anything. I'm worried."

"Oh, she's all right," her husband answered easily. "I ain't noticed anything. Your mother always was a great hand to potter 'round by spells, keeping busy doing nothing," inconsequentially. "Where's today's paper?" And, having it, Jack went out on the front porch and sat down to utilize comfortably the last bit of evening daylight.

THEN came Fair-Week. Early one morning, Jack and Lucy started. Silently, the older couple watched the sleek sorrels carry the light outfit at a brisk trot down the slim gray road, and bury it behind the wooded-marsh bend; then they turned into the house.

"Milton Turner came by while I's milkin'," said Pa.

"Him you's talkin' to by th' stable bars?" said Mommie.

Pa nodded. "He's bought that strip o' land from ol' man Krebs—'cross th' creek."

"Mis' Krebs tol' me they wanted to sell. She said John was gettin' 'long 'n years an' didn't want so much to look after."

"Milton wants more. Asked 'f I thought Jack'd sell this side th' creek."

"Our forty-acre?" interrupted Mommie hastily.

"I tol' him. Said I'd see you—"

"Oh, Pa!" with dismay.

"I said's prob'ly you wouldn't want to," easily. Then, casually, "Milton owns a little place over t' Fairview. Wants t' trade. Orchard, berry patch, place fer cow—"

Talking, Pa glanced shrewdly about, taking inventory.

"We c'n spread over th' hull house fer a spell," he interpolated abruptly. "Like ol' times. Tell th' truth, I'm growin' cramped o' belongin' in one room." Pa took the tea-kettle, filled it, set it on the stove, went into the shed.

"Jack cuts stove-wood worse'n a hired hand," he muttered. Painstakingly, he resplit every stick, fine like Mommie loved to have them; carried an armload in.

"Some fried cakes 'd taste middlin'," he reflected.

"I've been hankerin' fer 'em, too," rejoined Mommie. "I've hated t' bother Lucy. She thinks they digest poor in summer."

"I'll risk it," chuckled Pa.

YOU ever see Milton's place?" Mommie suddenly reverted, meditatively.

"Driv' by. Never noticed partic'lar."

"Fairview's a nice town. We're consider'ble acquainted there. 'Twouldn't be like goin' to a strange place."

"Tillie's runnin' th' hotel now. She's teasing me t' bring you ev'ry time I see her."

"I believe—I'd relish goin'—"

Mommie hesitated. Dating from that spring of invalidism, she had remained at home, immured. While fighting the long,

enervating weakness she was indifferent, repulsing gentle urgings. Lucy, anxious, grew over-careful. Later, before she realized, relieved of responsibility, Mommie's disquieted spirit felt old age had slipped stealthily upon her. It was then she lost that vital interest which forever stamps the youthful-hearted.

Pa glanced quickly up, "Come

t' think"—he ran thoughtful fingers through a mop of iron-gray hair—"Milton's comin' past 'bout ten. Drivin' th' two-seated. Said he'd take us, case we cared t' see th' place. Could ye get ready, think? 'Twon't do no harm to look at it, anyways. You can visit Tillie. Do you good."

"We might look," agreed Mommie doubtfully. Then, decisively, "We don't really want it."

Mommie clung to her early inspiration. Already, she had planned the renovation of the apple-house. But to maneuver the moving! Would Jack and Lucy, after all, really let them? Mommie reflected uneasily. She had hesitated to broach the subject to her daughter or her daughter's husband. Intuitively she measured their opposition. Hadn't they done well by Pa and Mommie? What would the neighbors say? Mommie nerved herself for the ordeal; felt illy matched against her daughter's youthful strength of purpose. And well she realized that Jack would brook no uncomely precipitancy, no lack of decorum; nothing that might, perchance, furnish food for gossiping tongues. He would tolerate neither real nor fancied humiliation at the hands of his wife's parents. Mommie sighed. Her heart remained immutably fixed. But she must find the way.

"Most ready?" called Pa. "Milton's coming."

(Continued on page 104)

On the SCHOOL-WAGON ROUTE

by ESTHER HALL DIXON

JUST now, when it has become somewhat the fashion to arraign the American public-school system, the optimist will take a few moments to reflect and count his blessings. If he be a farmer, he will count the centralized-school system the greatest of these.

The philosophy of the father who believed that "what was good enough for me is good enough for my children" has been largely responsible for the long-continued use of the isolated schoolhouse in rural education. But "the old order changeth, giving place to new", and the new order that is revolutionizing educational methods, wherever adopted, is the centralized- or consolidated-school system, by means of which the rural pupil is permitted to enjoy exactly the same advantages in learning as does the city child. Thus, the distinction in opportunity which has bound the country urchin to an inferior intellectual plane, through no fault other than place of residence, has been effectually removed where this new system has been installed.

Pre-eminently, the little red schoolhouse is unfair. How could it be otherwise when one poor overworked teacher must handle eight grades and a primary class? The teacher in a district school averages twenty-five recitations a day, while a teacher in a centralized graded school averages less than half that number. In inverse ratio, then, the recitation periods and time devoted to each pupil is doubled in the centralized school, while it is only too evident that in the country school the recitations, of from ten to fifteen minutes each, are too short to be of very much advantage.

WILLEE-E-E! sang the rural mother of twenty-five years ago up the back stairway before daybreak, "Wil-lee-e-e! Remember, you've got five miles to walk to school, and the snow's two feet deep this morning."

"Yes'm," came the muffled reply from the frigid regions above, "I'm coming," which was followed by a thump, as Willie, in one well-aimed leap, landed on the rag-rug before the washstand, and began a frenzied toilet to the accompaniment of chattering teeth. Half an hour later or thereabouts, after feeding the chickens and drawing the water, with a hot breakfast of buckwheat cakes buttoned inside his overcoat, and a red muffler about his neck, he started on the long, cold, tramp that would bring him to that Mecca of learning — the little red schoolhouse!

More than likely his seat would be next to the big round stove in the middle of the room, which was kept at a red heat in a vain endeavor to pierce with warmth the far corners, and by recess-time one side of his face would be roasted to a sunset hue, while he writhed in fleshly tor-



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A FUTURE PRESIDENTIAL
POSSIBILITY WHO ENJOYS
SCHOOL-WAGON PRIVILEGES

ment under the pricking of his overheated flannels. With a rush he would greet the peal of the recess-bell and, diving out the door, would sink delightedly into the first snowdrift. Then he would join with the other boys and girls in a rousing game of "crack-the-whip". If one of the girls was swung too hard against the schoolhouse and suffered a nose-bleed in consequence, that was her lookout. Supervision of play was as unknown in those days as was segregation of the sexes. In warm weather, when all the pupils spent their recreation out-of-doors together, if some of the older and more lawless spirits indulged in foul language, or even fouler deeds, before the innocent eyes of the younger ones, there was no one to forbid, and Willie and his sisters were educated by environment quite as extensively, if not as beneficially, as by text-books.

"William", says the modern rural mother, "the carriage waits"—or, to be more exact, "the school-wagon is at the door."

William, whose chores have been done and his breakfast thoroughly Fletcherized, for it is the comfortable hour of seven-thirty, tucks his arithmetic snugly under one arm,

and steps into the waiting 'bus, to be joggled off to school with a laughing wagon-load of children. Arrived at the imposing three-story brick schoolhouse, William takes his place side by side with his city brother in a large, well-lighted, well-ventilated schoolroom, where his mental progress is directed by a normal-school graduate, his exercise taken in an orderly fashion in a playground limited to, and adapted to, boys, his sisters enjoying similar privileges on the opposite side of the school-yard, with a teacher in supervision to act as arbitrator in times of war or unfair play.

OHIO, Illinois, Wisconsin, and Indiana in the Middle West, and Idaho, Oregon, Montana, and Washington in the Far West, have made great strides toward centralizing their school systems.

Twin Falls, Idaho, was the first town of that State to adopt the school-wagons. Eight years ago the site of it was sage-brush. Today there is in operation in Twin Falls one of the best and most completely organized systems of centralized schools to be found anywhere in America.

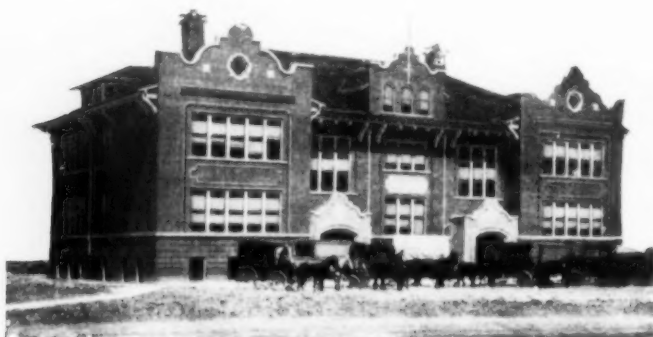
Situated, as it is, in the heart of a great irrigation project of 400,000 acres, the problem of educating the children in the contiguous rural district early presented itself for solution. The opening of this mighty tract had brought men from the East who were progressive, and who realized the unlimited possibilities of the country. They knew that the first question in the minds of prospective settlers would be, "What are the school advantages?" They realized,



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A MODERN TYPE OF THE ONE-ROOM SCHOOLHOUSE

too, that the country must make its appeal to, and draw its population from, the overcrowded cities of the East. It was to the overworked professional man, the office-worn business man, and the ambitious young man to whom this wide tract of land, awaiting only the hand of man to turn the desert waste into green fields and fruitful orchards, would prove alluring. Therefore, it was with the city schools of the East that it must compete. To offer the inferior advantages of rural schools to such people would retard settlement. And so, not without a struggle with some of the narrow-visioned, the school-wagon faction won out, and settlers began to pour on to the tract in hundreds.

In the refining process of several years two time-tables and a code of rules have been issued by the Twin Falls school board to insure both the drivers and the patrons of the school-wagons against imposition. One time-table is for "Good Roads", and reads somewhat as follows:



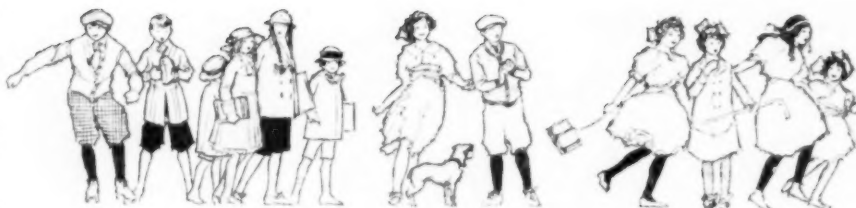
A CENTRALIZED SCHOOLHOUSE, SHOWING THE WAITING SCHOOL-WAGONS

NAME	RESIDES	TIME
Susie Smith	Cedarville Road	7:25
John Jones	Evans Crossroads	7:30

The other schedule is for "Muddy Roads", and reads the same, except that the time for calling, in each case, is a few minutes earlier.

The code of rules is as follows:

1. The school-wagons are for the accommodation of the patrons of the district, and it shall be the duty of each driver to do everything possible for the comfort and convenience of the pupils and patrons of his route.
2. A copy of these rules, including the name of the family accommodated, and showing the time of departure in the morning for school, shall be given by each driver to each patron on his route.
3. The time-tables are to be given on the route sheet, the one for good roads, the other for bad roads.
4. A driver must not vary from a time-table once established and, under no circumstances, must he pass the point of stopping, if the pupils to be carried are not ready, until five minutes after the time scheduled, unless he be notified of the non-attendance of the pupils for the day.
5. Drivers must keep their watches with the school clocks.
6. The drivers must not use profane or improper language in the presence of pupils.
7. Drivers must not start until pupils are in the wagons and seated, and until they are out of the wagons and off the steps, if on the return trip.
8. Pupils must not climb into or off the wagons while in motion, and must remain seated during the entire trip.
9. Pupils must not stand on the steps either to or from school. Pupils must not engage in boisterous or disorderly conduct on the wagons. Pupils who use profane or in-



decent language will be deprived of the privileges of the wagon.

10. Neither driver nor pupils shall indulge in the use of tobacco while on the wagons.

11. Pupils must be at the place appointed for taking wagons promptly at the time indicated on the route sheet. The driver is not allowed to wait longer than five minutes, and not so long continuously.

12. Pupils whose parents censure the drivers in the presence of pupils or elsewhere will be excluded from the privilege of the wagons.

13. Make necessary complaints to the principal of the building at which the wagon stops or to the superintendent.

14. Parents are urged to co-operate with the drivers and the school authorities in rendering the best possible service to the community.

The cost of operating the wagons or buses, which accommodate from seventeen to thirty pupils, includes the driver's salary and the feed and care of the teams, the latter being in every case the property of the drivers, amounting in all to \$450 per year per wagon. The initial cost of the vehicles averages \$250 apiece. This about equals the expense of conducting the same number of isolated schools.

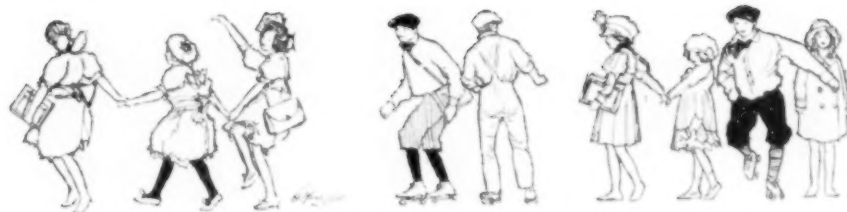
But, although the little red schoolhouse is being rapidly supplanted, the country is still freckled with them. The type of twenty-five years ago, many of which are still in use, was a one-roomed wooden building of flimsy construction, some even harking back to the picturesque but primitive log-cabin architecture, heated as a rule by one large stove in the middle of the room. With the exception of the gusts of cold air that are admitted about the loosely-fitted windows and doors, there is no provision for ventilation. The number of pupils who received their education under such conditions ranges from four to twenty-five to each school. They are presided over by one man or woman teacher, qualifications in most States requiring only a graded-school education. A girl or boy may graduate from one of these country schools one year and return to teach the same school the next year.

In Maine there are 2000 rural schools, in Kansas there are 1600, and in Michigan there are 1500.

The one-room schoolhouse of recent years is, of course, a great improvement upon the one which our fathers attended. It is well built, with modern systems of heating and ventilating and with well-kept grounds. But, even at its best, compare it with the one shown in the three-story



A THIRTY-THOUSAND-DOLLAR SCHOOL BUILDING IN THREE-YEAR-OLD HOLLISTER, IDAHO



brick building, erected at a cost of \$30,000, which offers its comforts and advantages to both town and rural pupils of Hollister, Idaho.

Hollister is a town of two hundred population, the capital of a large irrigated tract whose rural inhabitants probably equal those in the town in number. It is not yet four years old, but, because it consolidated its efforts into building one thoroughly equipped school instead of diffusing its capital among three or four or half-a-dozen little red schoolhouses, the country children for miles around, brought daily in three school-wagons, may enjoy the best that modern education has to offer.

The concentration of school funds brought about by the centralized school system permits of the selection of higher-grade teachers, and, too, enlarges the field of choice, for many excellent teachers are perfectly willing to be one of a teaching force in charge of a fair-sized school, though the town

be small, who would not for a moment consider taking an ungraded country school with the inevitable attendant necessity of "boarding 'round" from one family to another.

No longer need the young city mother strive, for the sake of her children, to combat her husband's growing discontent with city conditions and the interest with which he follows the experiences of friends or neighbors on far Western sheep-ranch, apple orchard, or simple farm.

IT IS quite possible for her children to have as excellent school advantages as the city affords, combined with the free, natural, outdoor life of farm and country. The Board of Education in any state toward which the home-founding instinct urges her would, upon request, furnish her a list of the centralized schools in existence within its territory, and this could act as a determining factor in deciding upon the advisability of any particular location for the real home which should supplant the city flat, with its possible objectionable environs. A meager purse in the city does not leave one much choice as to the selection of companions and playmates for one's children, or the social conditions with which they may become familiar, and, surely, this is as big a factor in education as the knowledge which comes from books.

Twenty-five years ago it was a different matter. The school facilities in small places were—as they still are, of course, in many districts—totally inadequate to meet the standards of the mother who had herself experienced the advantages of city schools.

Too, snow and cold were only too likely to mean isolation for days at a time, and no child who could not boast a physique of the sturdiest could possibly achieve regular attendance at school.

Because the wagons of the centralized-school system are run on a scheduled time, tardiness is now reduced to a

minimum, and absence is occasioned only by sickness, whereas the weather was responsible formerly for a greatly reduced school-roll during the winter.

That pupils attend until a later age in the centralized schools is shown by actual statistics. In Montgomery County, Indiana, the children who have left school eighth grade number twenty-nine out of every hundred population, as opposed to sixty-three out of every hundred in the district areas, and in Trumbull County, Ohio, one consolidated school reports a register of nine out of every ten children of school age in the community where it had only six before consolidation.

THE advantages of the centralized school to the community at large are manifold, but the greatest of all, perhaps, is its value as a social center. Here, too, it does away with one other of the objections to country life—the isolation it frequently imposes. Let the school board of a central-

ized district only be sufficiently progressive and the school building will include a comfortable assembly room for public meetings and social gatherings in which the entire community may take part. Here Farmers' Institutes may be held, lecture courses arranged for and given, instructors from



ONE OF THE SCHOOL-WAGONS WHICH BRINGS RURAL PUPILS FOR MILES TO ENJOY CITY-SCHOOL ADVANTAGES

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the State Agricultural College invited to speak; here the Thanksgiving Harvest-Home Festival, the Washington's Birthday Tableaux, the Thanksgiving Song Service, and many other monthly social comings-together may take place, fostering a community spirit and stimulating outside interests.

Lecture courses may be arranged for at a moderate expense, and the school thus made educative not only for the children, but for the busy fathers and mothers.

It is splendidly encouraging to note what a broad conception many of our school boards have of the real meaning and purpose of the centralized school. At Linden, Indiana, for instance, one may find a big, comfortable steam-heated school, with its own gas plant and an assembly room large enough to accommodate the adult population of the district. Yet, Linden has only three hundred inhabitants.

The school board which was progressive enough so to consider the interests of its district as a whole would not be likely to forget the special needs of its very small children, and in the Linden school on rainy days its primary pupils play happily in halls made broad enough to serve as indoor playgrounds.

In other words, a school building in the eyes of such a board is no longer merely a shelter where the rudiments of education are half-heartedly imparted, but a gathering-place and a disseminating center, with the good of the entire community as its aim and purpose.

Just so surely as we are being driven by the cost of living "back to the land" and the problems of the producers, is it true that the farmer's lad is coming into his own, and that in the future, when he computes his potato yields and granary contents, it will not be laboriously, after a meager learning of the three R's in the little red schoolhouse, but confidently, after modern instruction received side by side with his city brother.

The GLASS HOUSE

by KATHARINE K. CROSBY
Illustrated by David Robinson

SITTING in the shade of a roadside wall, this blithe Saturday morning, Martha watched while Edgar made marks on the back of an envelope. They were quite unchaperoned; a fact which did not impress them at the time, but whose value they later appreciated.

Edgar was serving his first year out of college, as principal of the village high school; Martha was visiting an aunt. Both had literary aspirations, and Martha's knack at story-telling dovetailed neatly with Edgar's power of invention; so that where each had failed separately, in combination they found success. Thus, their friendship was placed on a particularly safe basis; as collaborators in the production of short fiction, they had no time for Nonsense.

"We'll show them that there is such a thing as Platonic friendship," said Edgar.

"Indeed, we will!" Martha agreed. "This town needs a lesson."

"We'll work in the eyes of the world," Edgar continued. "We'll give them all the chance they want to watch our 'intimacy grow'. There you are!" he continued, holding up the envelope-back, "front and sides glass, door in one corner, so. Back wall of brick, with fireplace. Large enough to hold two typewriting desks, a tea-table, chairs and filing cabinet. Book-shelves along the wall. We'll build on the main street."

"Yes; next door to Mrs. Jonas Pyke's," she elaborated.

"Between her house and the Spicer sisters'. There can't be a better place for a fiction factory."

They both laughed heartily in spite of their righteous anger.

It was Mrs. Pyke who had recently commented in public, on "the intimacy between Mr. Holcombe and Miss Fields", when any sensible person must have recognized at once that their friendship was of a thoroughly professional nature, untainted by any suspicion of romance.

IT WILL be an object-lesson for them. We will show them that a man and a woman can be the best of friends without getting silly about it. It will be a noble thing to do." Martha's eyes shone with a reformer's zeal.

"It will! And, incidentally, it will be a sharp rebuke to the gossips of Fordham Village and a proof to the world at large of the possibility of Platonic friendship."

"I have an idea. Let's give a house-warming and invite them all to the Glass House the very day it is finished."

"That's a clever thought! We'll do it! Do the plans for the house suit you? Anything lacking?"

"Just some feminine touches; I'll attend to those later." She jumped to her feet: "Come, let's find the builder!"

Fordham Village was, from the first, irreverent in its attitude toward the Glass House, discussing with levity the means of its proposed salvation. Fortunately, neither Edgar nor Martha minded that. Great reforms always met with contumely from their victims—their objects. When the house was finished, they gave their tea-party, calling on all the world, as it were, to come and behold that Platonic friendship was an accomplished fact.

Mrs. Pyke was the first to arrive—a lady of substance, with ruddy coloring, lively blue eyes, and a cheerful voice. She was dean of what Edgar termed the local Bureau of Misinformation. Close seconds (you couldn't get in ahead of Mrs. Pyke) came the Spicer sisters, who were her faith-

ful lieutenants, and lived on the other side of the Glass House. The rest of the feminine portion of the village arrived in due course—so many more than Martha had counted on that there had to be an overflow party on the doorstep, with tea served in relays.

OWING to the crowd, the affair was not a success as a conversazione. Martha poured tea till her arms ached, and was reduced to utter banality before half her guests were served. Edgar did better for a while, perorating eloquently on the sexlessness of Art and kindred subjects to whosoever would listen to him. But he met his Waterloo at the hands of Mrs. Pyke.

"All very well, young man," remarked the lady crisply; "but, for all that, I notice you have only one armchair!"

After trying in vain to explain to her retreating back that the other chair had been delayed on the road, he confined himself to passing sandwiches and exhibiting the workings of the filing cabinet. Martha was the first to observe that their guests, instead of scattering to their various homes as they left, went directly to Mrs. Pyke's, across the lawn. Mrs. Pyke had been the first to leave.

"Something is up. They're having a regular mass-meeting over there," she said uneasily.

"Probably passing a vote of thanks for us. Don't worry! But, listen here, Martha, let's not do it again. I don't enjoy tea-parties, especially when I have to hand around dinky little crackerettes and teacups."

"No, you are too big," Martha admitted. "Want to hear what Lilla Spicer said about you?"

"What did she say?"

Martha giggled. "She said you looked like a whale trying to crochet!"

"That settles it. We'll scratch the conversaciones off the program. Gossippy old things, aren't they?"

"Ye-es," said Martha thoughtfully, "but, after all, they aren't malicious, and I suppose they're harmless enough. Nevertheless, they're mistaken in thinking that a man and a woman can't be friends, and we're going to show them."

"We are, all right. If we act with dignity here under glass, they'll naturally take it for granted we do elsewhere, too. Look, they're coming out of the house over there. Guess it was a short session."

"I don't like it, Ned; it's too much like a conspiracy of some sort!"

"Oh, fudge! what could they do? You're tired. Let's go home to supper and forget it. The whale is hungry. Come on!"

ALTHOUGH, as a social center, the Glass House languished, as a fiction mill it was a great success. For over a month, now, the two young authors had given their time and attention to the production of salable stories. Spring had passed into summer, school had closed, checks were coming in. Absorbed in their work, they had given little thought to each other. Of course, now and then, but, what can you expect, that time of year?

"Let's knock off work at four today," Edgar suggested, one particularly delightful afternoon; "my brain's boiled dry."

"It's after four now."

"It is? I didn't hear it strike."

"Must be. The Spicers have changed shifts."

"What on earth do you mean?"

OCTOBER, 1913

"Haven't you noticed? Lilla Spicer sews in the dining-room window till four, then Lucilla 'spells' her till five."

"Oh, come! you're imagining some of that!"

"Certainly not!" Martha was indignant. "You're not at all observant, or you'd have noticed it yourself. Haven't you seen Mrs. Pyke knitting bed-socks in the bay window every forenoon from nine until we go out to lunch at twelve? She keeps a maid; so she's taken the morning shift."

"Well! To have our every action open to the world was what we wanted, of course, but—" He turned to his machine and thumped away vindictively at a carbon copy for a few minutes; then—"Say, Martha, let's retire to private life for a while. Come along for a walk, and dodge the publicity bureau!"

IT WAS a heavenly summer afternoon, with long, soft shadows, and a quiet little wind blowing over the hay-fields. The road dropped down-valley to the Old Church Bridge, beneath which flowed the laggardly waters of Indian River, musing below overhanging trees. Down at the foot of the embankment, in an angle made by the loose-set stones of the old bridge, was a shelf of turf, well shaded and quite remote from the world. Surely, here one might escape publicity!

The girl tossed aside her hat, loosened her hair above her ears, and dribbled her hands in the cool flowing water. Edgar took his ease, full length upon the grass, and regarded her with something more than mere approval. He liked her cream-and-gold coloring, and the turquoise of her muslin frock against the green of the summer world. He liked the firm smoothness of her hands, and the turn of her neck. There was a little shadowy nook beneath her chin. . . . Dreamily he wondered how many kisses it would hold, if one were privileged—an idle speculation, especially for the co-owner of a Glass House.

A clear, boyish whistle at work on "The Old Apple Tree" proved the idleness of it. On the opposite bank of the river, a brace of barefoot lads were settling themselves to fish for trout. Once established there, the music ceased; it may have been intended for a sportsmanlike warning. Edgar rose to his elbow and regarded the disturbers. Then he spoke beneath his breath.

THE biggest one is Mrs. Pyke's nephew." Cream-and-Gold mentioned casually; "you really mustn't swear at your neighbor's family."

"But it's—it's a conspiracy," he protested. "Of course it is," she agreed calmly, "but they're quite within their rights, you know. We offered to show them, and they're looking for proof, that's all. You don't mean to

say that you haven't noticed anything peculiar at all?"

Holcombe winced at the scorn in her voice. "What was there to notice?"

"Why, we haven't been to walk alone since the day of our house-warming—not a single solitary once! There's always been someone in the background—usually a youngster. Miss Lucilla had to come herself one time, when we went out unexpectedly."

"Anything else?"

WHY, of course! Evenings, when you've called—did you really suppose we were alone on the porch?" She laughed outright at his expression. "Dear man, Aunt Matty just dotes on sitting by an open window in the gloaming! You wouldn't deny her an innocent pleasure?"

"Well, of all the —! Just the same their vigils haven't brought them any satisfaction—that's one comfort. I've been more than circumspect. That's one reward of virtue, eh?" He regarded her inquiringly.

Her gaze strayed away across the river. "Then you weren't just making a virtue of necessity? If you didn't know we had an audience, you certainly have been virtuous."

"Considering how I've been feeling lately, I think I have been. Take my word for it."

"Well, let's not get silly, even if it is midsummer," said Martha hastily. Just then the jig-like phrases of "the old blue ribbon on it" broke the silence. Manifestly, their guard was becoming impatient. The girl reached for her hat. "They're not having any luck, and it's cruel to keep them here so long. We must be kind to our captors," she reminded him.

"How I wish school were keeping—just for one hour!" breathed Holcombe fervently.

It was a wish destined to frequent repetition during the weeks that followed. For a while, matters went on much as usual, to all outward appearances. But the natural contrariness of men was asserting itself. Although he wouldn't when he could, now that he couldn't he most increasingly would. Not that he was really in love, of course—just force of circumstances. It was all perfectly Platonic, though somewhat different from what he had imagined a Platonic friendship would be. But he almost went to pieces over a love-scene in one of their stories. They were doing the dialogue in *propria persona*, as they had often done before to insure realism. It went well enough till they came to the stage directions, when he felt an insane desire to see how the business would "act"—a manifest impossibility in a Glass House. He finally had to leave it to



"SOMETHING IS UP. THEY'RE HAVING A REGULAR MASS-MEETING OVER THERE," SHE SAID UNEASILY

(Continued on page 130)

THE AUTOBIOGRAPHY OF A STAR

by A WOMAN & AN ACTRESS

PART IV

THERE is for everyone some time or event which is the apex of her life. All previous events seem to have led upward to that; all subsequent ones descended from it. It is the one crowning point of her existence, the one perfect hour in a lifetime. That was my "New York hit".

The dingy little corridor of the old theater, haunted, it was said, by the spirit of the restless, ambitious genius who had guided its fortunes and suffered its misfortunes, and who had died at last in a profound weariness, saying, with his last breath: "If I fall asleep, don't wake me," was crowded by my fellow-players, as I, wrapped in the long cloak I wore quite as much to conceal my shabbiness as to protect my occasional finery, slipped through it toward the stage door.

"Good girl!" The stout little manager jostled his way among them and grasped my hand. "You've made good. Come to my office tomorrow at one and let's talk business."

"Dear child!" The old woman of the company looked affectionately at me from her faded, kindly eyes. "This is glorious. You'll be a star."

"We're all jolly glad." The juvenile lead flushed with emotion. He was a shy, temperamental young Englishman. The comedienne repeated a line of nonsense from the play, with its accompanying "business" of jumping up and down and clapping her hands. Over their heads, I caught a glimpse of the tall figure of the leading man. That he was talking earnestly with the stage manager prevented his joining the group who were congratulating me.

"It would be better to cross here. As you say 'I love you', you drop at her feet," said the stage manager.

"I LOVE you," said Jack Downing, but as he repeated the words he neither rushed nor dropped; he looked at me, and his eyes that had gone so far toward earning him the title "Handsome Jack Downing" were eloquent.

With my heart thrilling in response to their message, I pushed my way through the little stage door, which the doorkeeper for the first time opened for me. The manager's shout, "Here, Jim, call a cab for Miss Graham," I did not heed. I stepped into the dark side street and inhaled deeply a draught of the cool night air. Then I turned east and hurried toward the nearly deserted Fifth Avenue, despite the shrill cab calls of the call-boy, who was fearful to go back to "the governor" and report failure.

I walked swiftly up the avenue and turned into the cool darkness of the park. Making my way swiftly through its winding paths, I found what I sought, the black outlines of the statue of Shakespeare silhouetted against the pale moonlight. On a bench, drawn into the corner nearest its bronze majesty, my nerves thrilling to every sight and sound, I sat until morning, waiting for the seal upon my success, the notices of the critics.

I stared through the darkness at the outlines of the bust of the man who had been an actor and, as such, had been buffeted, bruised, immeasurably hurt, but had gone on doing his work—how splendidly, the ages have attested.

With the lifting of the black curtains of night and the slow enwrapping of the park by the gray veil of dawn, the cries of the newsboys cut the air. A keen-eyed lad ferreted out my form amid the outlines of the tree trunks, and shook his papers in my face. The sharp eyes danced when I said

"Give me one of each."

When he had taken his inquisitive eyes and lagging footsteps back into the dusty street, I opened the first newspaper and turned with trembling fingers to the dramatic page. My name was in the headlines, following three words that turned coryphees and waltzed with joy before my eyes. "Stranger's Conquest of Our Stage. Phenomenal Success of Gifted Unknown." My eye ran down the column to the analysis of my work, and the encomium upon it.

The newspapers were alike. All gave ungrudging praise: all pronounced me a great dramatic discovery. When I had convinced myself of this, I was conscious for the first time of an intense physical weariness. The reaction brought my elbows to my knees, my chin upon my palms, and, thus crouching, I wept.

A PERT, shabby, little shopgirl, on her way to work, stopped, looked at me, and said, "Be you sick?" I looked up, tried to thank her, and laughed. She looked so frightened that I said between gusts of laughter:

"Don't be alarmed. I am not in trouble. I am very, very happy. Thank you! The best wish I could make for you is that you will always be as happy as I am this moment."

She stared, glanced back over her shoulder, looked about for a second—for a policeman, I was sure, whom she might direct to a mad woman in the park—and disappeared. Her figure, to my fancy, merged into Jack Downing's stalwart one, and I laughed. Love had gilded my vigil.

The manager forgave me for breaking my engagement to meet him at his office and talk business. The company, severally, tapped at my dressing-room door and whispered: "Did you ever see such notices in your life? And they say we're sure to have a year's run in New York."

In the sheaf of mail on my dressing-table were letters from three managers congratulating me upon my success, and asking me to call before making any further plans. Our manager had seen these letters in the rack inside the stage door and looked uneasy. When I had finished dressing for the first act, there was a rap louder than the rest at my door.

"Come in," I said, recognizing the sound of authority.

His fat hand grasped a long, printed document, whose blank spaces had been filled with fresh purple ink.

"A contract for five years," he said, smiling nervously. "You will see that you are to be featured this year. Next season and for the three following seasons, I will star you."

WITHOUT a moment's hesitation, I leaned across the dressing-table for my fountain-pen and wrote my signature.

"You shouldn't have done it," officious advisers said afterwards. "Martin would have given you a higher salary now, and a bigger percentage of the receipts when you star."

"Morris is a bachelor. You might have married him and become an actress-manager."

"But Mr. Gorham gave me my chance," was my reply. "I will not allow him to say I am ungrateful."

As my "New York hit" was the apex of my life, its sun-crowned summit, so the year's run of *The Crossways* was the smoothest, most level, sunny stretch of road in the long race of life. It marked the new element of public

adulation, that impersonal yet delightful mantle of regard which stage success wraps round a player. Every night, my entrance was greeted by a delightful rustle of a restless anticipatory audience in its seats and by welcoming hands. Every night, after the third act, flowers were passed up over the footlights. Cold-cream and hats and gowns were named after me. Men and women of pleasant manners and keen eyes came to interview me for the newspapers and magazines.

But, though my photograph appeared in all the public prints, though I received daily letters asking for my autograph and begging me to "meet quite informally Mrs. So-and-So, who perfectly adores you, has been to the play seven times", though "the child of nature", as the interviewers called me, was likely to become a society favorite, and all the varied tastes of success were sweet, "the most popular leading woman in New York" recalls that season as her happiest for quite a different reason.

HANDSOME Jack Downing loved me and I loved him. That New York season was the epoch of our courtship. In a short time, he began to wait for me at the stage door after the play. Being young and healthy creatures, we disdained cabs except on nights when there was a storm, or when I chose to take my flowers home, and we laughed at each other through the dusk, our eyes shining in the gloom above a fragrant forest of roses and lilies. We preferred to walk home arm in arm, plunge through that river of white light, Broadway, and into the friendly dusk of side streets, talking long on the doorstep, in the quaint way of the little seamstress who lived up three flights and her salesman sweetheart. The humble couple and the famous pair maneuvered to reach the doorstep first. Human nature has a strong family resemblance, whether it abides in the first-floor front, with private bath, or the third-floor back, heated from the hall, which means not heated at all. Most persons are thoughtlessly romantic, and these looked with smiles and approving words upon our courtship. A few, among them the old woman of the company, who was undeniably my friend, spoke a few words of protest.

WAIT a while, my dear. Play in separate companies for a year or two, and think it over," she counseled.

"Why?" I asked, and marveled at the hardness in my own tone and the unbecoming tightening of my lips as I rouged them before my mirror. Mrs. Johnson flushed and folded her black alpaca gown over her knee with painful absorption.

"Why?" I repeated, and my voice was no softer. My face looked drawn and five years older.

"You make it hard to tell, dear, and perhaps I've spoken too late." But she lifted her head steadily and went bravely on. "It's because I love you and want to see you happy that I do speak. Jack Downing is good enough in his way, but he's not good enough for you. He has a light, pint-cup-measure nature. Yours is a gallon-measure, heart and brain and soul. You will be dwarfed in trying to adapt yourself to him. He has the faults of the actor—"

"And I the faults of the actress," I interrupted hotly. "Please don't say a word against him if you wish to remain my friend. We will be married as soon as the season closes."

"Well, dear, if you are determined, forget what I have said." And with a little pat on my shoulder, she went back to the dressing-room which she shared with the soubrette, and where she rocked the soubrette's baby.

MR. GORHAM spoke to me more bluntly, but in business terms.

"I thought you were ambitious," he said.

"So I am," I returned.

"I wouldn't have signed a contract to star you if I had expected this."

"I didn't expect it myself then."

"The married, or even the engaged, woman isn't as good a proposition as a single one. Marasco won't star a married woman. He says he would have two to fight and two to please instead of one, and he doesn't want to double his troubles."

We compromised by my promise that the marriage should be a secret one, and remain so for at least a year. This was the only concession I would make, and I would not have made that but for Jack's suggestion.

So, one morning, in late June, two days after our season had closed, and when the town was dusty and practically empty, we slipped quietly into the Little Church Around the Corner, that low, brown, vine-covered temple set in a little English yard, with the skyscrapers on one hand and homes of arrogance and wealth on the other, and were married. The clergyman kept his promise of secrecy. The license clerk told no tales, for my face was veiled when we paid the inevitable visit to the City

Hall, and our identity was hidden behind our commonplace real names. His was Slocum and mine White.

We sailed on different steamers and spent our honeymoon in the byways of storied lands on the other side. When we returned for rehearsals in August, Jack was outwardly no more nor less tender than he had been all of the previous season.

So far as appearances tended, we were "engaged" or "about to be"—that was all. When newspapers sent reporters to ask us when we were to be married, we smilingly put them off. And the stout, olive-checked, dark-eyed rector with the tired smile kept faith.

In September, I enjoyed the thrill of seeing my name in electric lights above one of the new theaters, and



ON A BENCH NEAR
A STATUE, MY
NERVES THRILLING
TO EVERY SIGHT
AND SOUND, I
SAT UNTIL MORNING

seeing my face, exaggerated as to size and colors, in the huge posters on otherwise unadorned "dead" walls. It was delightful. The first weeks of stardom are intoxicating, especially if the play is a success, and *The Valley of Violets*, written for me by the strongest of the then popular playwrights, was such.

STARRING is a dream, an intoxication, until you begin to feel the ache of its burden. As a star, I am a partner of the manager and must share his anxieties. If a member of the company is discharged, it must be done with my knowledge and consent. Of the petitioners to follow him or her, I must see them and help the manager decide upon their fitness. If there is a question of some additional expense, I must be consulted, for the star loses or gains by the transaction. If the advance man doesn't "work the newspapers right" for good advance notices, I must consider his delinquencies and excuses. I must, while on the road, watch the business staff and be sure there is no carelessness and no dishonesty. If business is bad, the worry is as much mine as that of the home office, for I am tortured by the thought that the management may decide I am not a first-class attraction, after all. I recall, with sickening self-sympathy, a district where, because crops had been poor, few persons went to the theater, and where amusement, being a luxury, not a necessity, was the first item of expense curtailed. I never passed the box-office man of a new theater in that region, ostensibly to ask for mail but really to inquire about advance sales, without a sickening fear of a discouraging answer.

THERE was, in every town, the battle between fear of losing popularity in that town and dread of the tuft-hunters, those persons who pursue celebrities that they may say: "Miss Gilmore, the beautiful new star, was at my party. Oh, yes, she and I are very dear friends." These persons consume time and steal strength, there being little of either to spare when a company is on tour. An actress should study. She should read plays and master parts. Mrs. Sol Smith, the oldest actress on the American stage, says: "To inform and improve myself, I studied and memorized parts I did not expect ever to play." An actress should study the languages, and, for the same reason, should read widely. She must resist the temptation to go about socially, because no woman is strong enough to shine in both the social and dramatic firmaments. A few women do this by whipping up their tired nerves with stimulants, but the end of such an experiment is always a tragedy. They are simply allowing one part of their life to live upon and destroy another part.

Therefore, the star has anxieties, heavy, wearing ones. A loyal, unselfish husband, playing in her own company, could help her bear them, were he possessed of enough tact, and wisdom, and unselfishness. But before my first starring season was over, I discovered that Handsome Jack Downing, my husband and idol, was poorly endowed with any of these.

THE second year, sharp discords crept into the harmony of our married life. Every married couple is a committee of ways and means, and when they begin to differ as to those ways and means the joy of their union lessens. Sometimes it dies. Sometimes it takes wing and flies away. A wide rift in our matrimonial lute came when Jack quarreled with and assumed to discharge the stage director. The director questioned his authority, and the men came to me, heated, crimson-faced, and breathing fast, to settle the dispute. The stage director was in the right and I had to tell them so. Though I asked them to excuse me from an instant decision, and looked appealingly at Jack, he answered haughtily, "No, now," and I had no course but to decide according to the merits and justice of the case. At this, Jack grew very pale and turned on his heel. Though I afterwards told him, with my arms about his neck and tears raining down my face, that I could not decide otherwise, in his heart there lurked a secret resentment. A vain man cannot forgive the woman who has caused him humiliation. That act of mine was the first stone in a barrier that slowly rose between us. Talking it over,

temporary reconciliations, apologies, tears, never righted what my husband's exaggerated ego chose to construe as deliberate slights disguised as necessary business measures.

At the beginning of the third year of our marriage, I demanded that Gorham give me a new contract, making Jack a co-star with me.

"Have you lost your senses?" demanded the astute manager. "Downing is a good leading man but not a star. This is dramatic suicide."

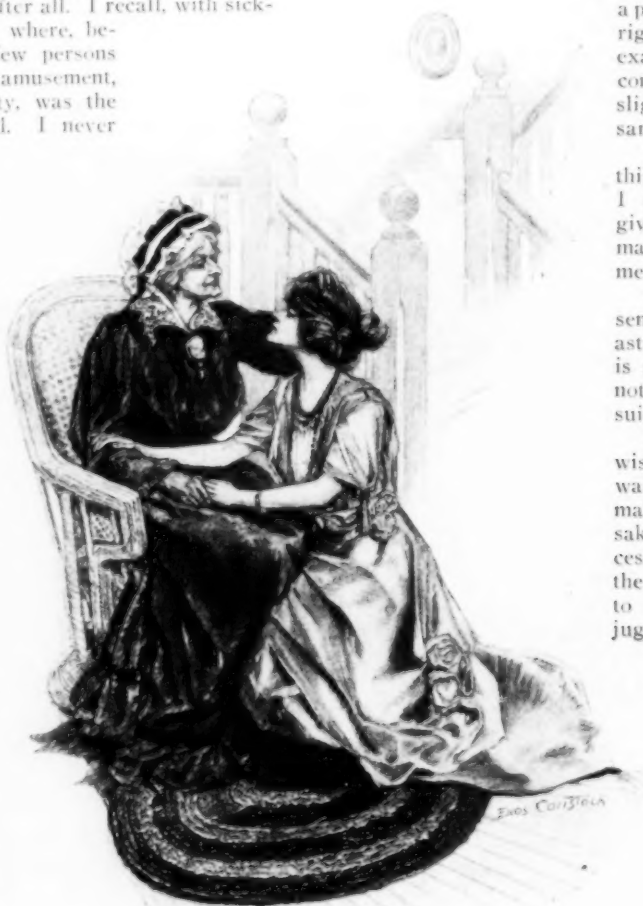
But I insisted. I did not wish him to know that this was a compromise I was making for my happiness' sake. Yet it was not successful. Angered because the critics deplored his rise to stardom and said conjugal love had blinded my vision, Jack kicked a chair out of his way, splintering it, and flung himself out of the room with an oath. He had been hurt in an actor's vital part, his vanity. He regarded me, unfairly, as the cause of this discrimination of the critics. When professional jealousy enters an actor's window, love flies out of the door. Before the third

year of our marriage, Jack had told me, with brutal truth, that he hated me, and kneeling at her feet and burying my head in her lap, I had wept out my despair alone with the company's old woman. Neither by look nor tone did she remind me that her prophecy had come true. She stroked my hair. She dabbed at my hot, wet cheeks with her plain linen handkerchief. She said:

"'Tis bitter hard, little one, to be a woman and an actress."

Jack left my company and my home without a word

(Continued on page 113)



"'TIS BITTER HARD, LITTLE ONE, TO BE A WOMAN AND AN ACTRESS."

THE FRIENDSHIP VILLAGE NEIGHBORHOOD CLUB

Conducted by ZONA GALE



you to ask yourself the question: "Where do I buy my milk?" and then consider what Calliope has to say this month. If, after thinking the matter over, there are questions you want answered, Miss Gale will be glad to reply to any inquiry addressed to the Friendship Village Editor, and accompanied by a stamped, addressed envelope.

THE Society was to meet to my house next day, and I was telephoning around the invites. But when I called up Mis' Holcomb - that - was - Mame - Bliss, she cut me right short off.

"I can't come," says she, "Miriam's here, and her baby's sick."

"What's the matter with her baby?" says I.

"Nothin' much. Just his stomach," says Mame. "But he frets so, she's wore to the bone. The doctor's coming today noon."

"So, after dinner, I sort of gravitated over to Mame's house, and I ask' to see the baby. Land, land! the poor little thing had been spending the summer in Friendship Village because they thought the country air and the country milk'd be good for him. But he was thin and pindling, and his little veins showed through, and he cried the whole time, and he looked like a little old worried man.

"It's just his stomach. Lot's of babies is sick in hot weather. I've heard of a good many here in town," says Mame.

"I wonder why?" says I, thoughtful.

"I s'pose it's one of the dispensations of Providence we musn't question," says Mame.

"But Miriam looked over to me. 'The doctor just took a sample of the milk we been giving him,' she says. 'It's that new young Dr. Bliss, that they made health officer. Do you think he's as full of fads as most folks seem to think?'"

I DIDN'T say much—I just set cuddling the baby in my neck a while, and pretty soon Dr. Bliss come back.

"My dear Mrs. Holcomb," he said, "I find that the milk you've been feeding this baby is full of formaldehyde."

"What's that?" says Mame and Miriam and me, blank.

"It's put in to preserve the milk," says he, "but incidentally, it's death to babies. Where do you get your milk?"

"Why, we've taken milk of Ben Haven for twenty years, says Mame, real indignant. So had I.

"Ah," says the young doctor, "then likely you can tell me whether he has the tuberculosis test given to his herd?"

"What's that?" says Mame and Miriam and me.

"Then the young doctor talked to us for half an hour straight, me setting all the while cuddling that little sick baby. And when he got through, I says to him, holding the baby close to me:

"Oh, Dr. Bliss! Will you come to my house to-morrow? Will you come and say all you've said to us, to our Society?"

"And when he said he would, and be glad to, I

EDITOR'S FOREWORD—Nothing looks so comfortable or so innocent as a fat and placid cow at pasture: yet, are you sure she is quite as innocent as she looks? Calliope Marsh, of Friendship Village, discovered that even blue-ribbon cows might be responsible for sick and fretful babies, and for a dreadful total of little lives wiped out. Perhaps it wouldn't do any harm for

couldn't hardly wait for next day to come.

"There was a big meeting of Sodality that afternoon, being it was a pleasant day and that I'd publicly got an extra piece of ice, so most everybody knew I was going to freeze ice-cream. As soon as I'd called 'em to order, I put to 'em some facts. Like this:

"I. Miriam Holcomb's baby is sick."

"II. Dr. Bliss has analyzed the milk it's been having and finds it full of a poison I can't pronounce the name of, but it's what undertakers use to embalm the dead."

"III. The following babies is sick in town' (they was eleven).

"IV. The following babies has died in town in the last year' (they was six).

"V. There is such a thing as the tuberculosis test for cows, and Friendship Village cows don't have it."

"VI. What are we going to do about it?"

RIGHT while I was talking, in come Dr. Bliss, and he talked to us for an hour, till most of us ladies was sick and faint at what he told us. And this was just some few of them things:

"I. That 316,000 babies under five years old die every year in the United States."

"II. That one-half of these deaths, or 158,000 of them, could be prevented."

"III. That a large proportion of the preventable deaths are caused by dirty or diseased milk, or milk that has in it something to preserve it."

"IV. That dirty milk comes from dirt in the stalls, dirt on the cows, dirt on the milkers' hands, dirt in the milk-pails and cans, dirt in the refrigerators, until sometimes fifteen drops of milk will contain many millions of bacteria."

"V. That diseased milk comes from typhoid germs in the water where the cows wade, diphtheritic and scarlet-fever germs on the coats and hands of the milkers, and tuberculosis in the ducts of the cow, all of which diseases, as well as measles, have often been traced directly to the milk supply. In 1908 five hundred epidemics were traced to the milk supply by a federal investigation."

"VI. That formaldehyde, boracic acid, sodium sulphite and benzoic acid are to be found in the "Iceline", "Milk Sweet", "Preservaline", and "Freezine" used by milkmen to keep the milk from souring."

WHEN Dr. Bliss got through, I remember how us ladies just set for a minute and looked at one another. We hadn't known there was such things going on in the world.

"Why, but my land! Dr. Bliss," says Mis' Sykes, right out, "them things may be true far away and in cities. But not in our village."

"Why not in your village?" says Dr. Bliss—"why not in everybody's village? A cow is a cow, you know!"

"He stood still for a minute, looking at us sort of gentle and sad.

"And a baby is a baby," he adds, after a minute. "Don't the babies of Friendship Village have upset stomachs and cholera infantum and other intestinal disorders, just the same as other babies? And don't they die of them?"

(Continued on page 53)



FANCY DESSERTS

by BETTY LYLE WILSON
transcribed by Edith Stow

NO BRANCH of cooking yields the ordinary housewife more pleasure than the making of desserts. It is work that satisfies her artistic sense as well as her desire for variety. A well-made dessert, chosen with reference to the dishes that precede it, adds materially to the pleasure of a meal. Everyone has evolved her own receipts for the sweets that her family most enjoys with little devices by which she invests old dishes with the charm of new acquaintances, but, nevertheless, we are all interested in trying the favorite receipts of our friends. The following desserts are those made most frequently in my own home:



fine, sift one-half cupful of flour, and stir into the batter. As soon as the fruit is in the batter, pour it into molds, allowing space for the pudding to rise; and steam two and one-half or three hours. This can be made in a single loaf or in individual molds. Serve with hot currant sauce.

CURRANT SAUCE.—Boil two heaping cupfuls of sugar, one pint of boiling water, one tablespoonful of cornstarch dissolved in cold water, one heaping tablespoonful of butter, and a pinch of salt until thick and smooth. Flavor with vanilla and one cupful of currants.

APPLE SPONGE.—Take eight tart apples, peel, slice, and cook with one-half cupful of sugar and three cupfuls of water until tender but still firm. Drain, saving the juice. Put them into a baking-pan about nine inches in diameter, and pour over them a batter made of one-half cupful of sugar, one-half cupful of butter, three eggs, one-half cupful of milk, two cupfuls of flour and one heaping teaspoonful of baking-powder. Make this batter just as you would cake-dough. Bake in a moderate oven about thirty minutes.

For a sauce, take the juice of the apples and add to it one cupful of sugar and one tablespoonful of butter. Flavor to taste with nutmeg. Remove from the fire and pour over the stiffly beaten white of one egg.

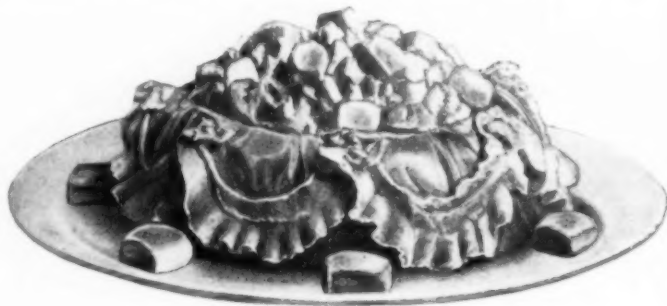
DATE LOAF.—To one-half cupful of sugar add two eggs, well beaten, and sift in two-thirds of a cupful of flour and one teaspoonful of baking-powder. When thoroughly mixed, stir in one cupful of chopped nuts, pecans preferred, and one cupful of chopped dates. Bake in biscuit pans. Break in pieces while hot, and sprinkle with powdered sugar. When cold, serve with the addition of whipped cream.

OCTOBER-PEACH SHORTCAKE.—Make a shortcake dough from two-thirds of a cupful of milk, two tablespoonfuls of sugar dissolved in the milk, two scant tablespoonfuls of butter, and flour enough to make a soft dough. Sift in two teaspoonfuls of baking-powder with the last of the flour. Roll out and bake in two round layer-tins. Serve cold. Just before serving, butter the cakes and place quartered peaches, sweetened, between the layers, and half peaches on top.

INDIVIDUAL PEACH SHORTCAKES.—Sift one rounding teaspoonful of baking-powder four or five times with two cupfuls of flour, and add one-quarter of a teaspoonful of salt and one tablespoonful of sugar. Cut and mix one heaping tablespoonful of butter thoroughly through the flour with a fork. Add enough sweet milk to make a soft dough and roll out. Cut with a biscuit-cutter and bake in gem-tins, fitting the little circles of dough down into the tins. When done, brush with melted butter, and sprinkle with granulated sugar. In each little pastry-cup place either a single half-peach or crushed fruit. A tablespoonful of meringue placed on top will add the necessary finishing touch.

CARAMEL PUDDING.—Burn six tablespoonfuls of white sugar to syrup in an iron saucepan. Put into six cups. Beat three eggs well and add three tablespoonfuls of sugar, one and one-half cupfuls of milk, and one teaspoonful of vanilla. Beat the mixture and divide it among the six cups, pouring it over the syrup. Set in a pan of hot water, and then let cook for about twenty minutes.

GINGER PUDDING.—Dissolve one teaspoonful of soda in hot water and stir into one-half cupful of buttermilk. Beat this into one cupful of black molasses, and, while foaming, add yolks of three eggs, one cupful of brown sugar, and one cupful of butter, then one and one-half tablespoonfuls of ginger, one-half teaspoonful allspice, and one teaspoonful of cinnamon. Mix in the beaten whites of the eggs and two and one-half cupfuls of flour, adding them alternately, a little at a time. The batter must be very stiff. Over one pound of raisins, one-half pound of citron cut fine, and one-quarter pound of blanched almonds cut



CHOCOLATE PUDDING RING

MACAROON CHARLOTTE.—Whip one pint of cream. If this is not double cream, twenty-four hours old, or if the dessert is made in warm weather, add to it one tablespoonful of granulated gelatine dissolved in a little milk. Gently fold one-half cupful of sugar and one-quarter pound of almonds, blanched, ground, and browned,

into this, and flavor with one tablespoonful of vanilla. Into a quart mold put a layer of whipped cream about one inch thick. To this add a layer of broken macaroons and cherries, another layer of whipped cream, a layer of macaroons, and finish with the whipped cream on top. The receipt will require two dozen macaroons and a fifteen-cent bottle of maraschino cherries. Chill by setting on ice, or freeze by packing in ice and salt like a mousse. It should be served in slices, but it may be cut either before or after it comes to the table. It makes an attractive and appetizing dish when brought whole on a platter to the table, and served by the hostess herself. If desired, a marshmallow sauce can be used with it.

MARSHMALLOW SAUCE.—Boil two cupfuls of sugar, one cupful of water, and juice from the maraschino cherries into a syrup. Take ten cents' worth of marshmallows, quartered, and just before serving drop into the syrup.

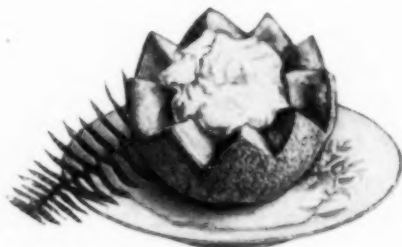
Any kind of fresh-fruit juice may be used with the marshmallow sauce instead of the maraschino cherries.

CANTALOUPE WITH ICE-CREAM.—A novel way of serving cantaloupe is to cut it into some pretty shape and fill with vanilla ice-cream.

CHOCOLATE PUDDING RING.—Make the chocolate-cream cake, for which receipt was given in our April talk on cake-making, and bake in two round layer-tins. If the cake rises to standard height, each layer will be about two inches high, in which case each will make a separate dessert, serving eight to ten people. With a sharp knife, cut out the center of the cake, leaving a margin two inches in diameter. Remove this center and cut it into halves. Split each half lengthwise and lay the four pieces on top of the cake ring, using a little icing to hold them in place. Cover with the cream icing or any kind of soft frosting.

Whip stiff one and one-half pints of double cream, sweeten by gently folding in one cupful of sugar, and flavor.

Fold in ten cents' worth of crystallized pineapple, fifteen cents' worth of fresh pecans, or any fresh nuts—hickory nuts are good—and fifteen cents' worth of marshmallows, quartered. This is to



CANTALOUPE WITH ICE-CREAM

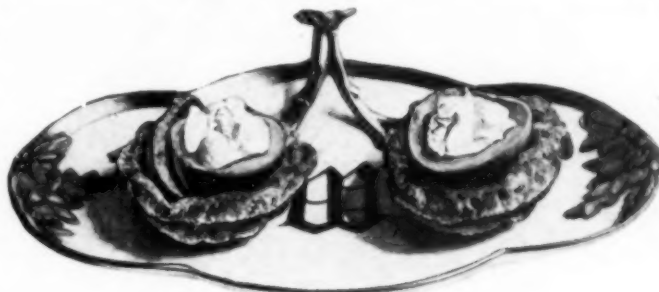
be put into the center of the ring cut in the cake. It can be done immediately and the whole set away in a cool place to season a couple of hours before serving, or it, alone, may be set away on the ice to cool and grow firm. Reserve a few whole marshmallows and a little whipped cream, that has no fruit in it, for decorating the top. Do this by dropping in spoonfuls or running through a funnel. If desired, this decorating can also be done before the cake is put away in a cool place. If one chocolate ring will serve the required number of people, the other half of the batter can be baked in a square tin, decorated, and served as a cake.

PEACH COMPOTE.—A pretty and delicious dessert to serve in compote glasses is made from one can of peaches, or a like amount of the fresh fruit, if obtainable, a fifteen-cent bottle of maraschino cherries, one-half dozen oranges, and ten cents' worth of marshmallows. In the bottom of each glass put a half peach, and then fill this with shredded oranges, marshmallows and cherries, using both fruit and juice. This receipt will serve from ten to twelve people.

NUT-AND-APPLE PUDDING.—Two cupfuls of apples chopped fine, one cupful of chopped pecan meats, one-half cupful of raisins, seeded and chopped, one-fourth of a cupful of orange juice, one-half teaspoonful of cinnamon, and three tablespoonfuls of sugar. Mix the ingredients, and turn into a baking-dish, dot the top with bits of butter,

and bake covered until the apples are tender. Moisten with a little water if the apples are not sufficiently juicy. Serve hot with a sauce made as follows: Cream one-half cupful of butter, add gradually one cupful of brown sugar and heat in a double-boiler, adding very gradually one-half cupful of cream. Stir constantly to prevent curdling. Add one teaspoonful of vanilla after removing it from the fire.

STEAMED FIG PUDDING.—Chop one-third of a pound of suet, and work with the hands until creamy, then add one-half pound of Turkish figs, chopped fine, one-half cupful of chopped, blanched Jordan almonds, two cupfuls of stale breadcrumbs which have been soaked in one-half cupful of milk, two eggs which have been well beaten, three-fourths of a cupful of sugar, and three-fourths of a teaspoonful of salt. Mix the ingredients thoroughly, steam three hours in a three-pint buttered mold, and serve hot with a rich pudding-sauce.



SOME INDIVIDUAL PEACH SHORTCAKES

CUSTARD TRIFLE.—

Prepare a mixture of seeded Malaga raisins, chopped pecan meats, and diced candied fruits, using equal parts of each. Into the bottom of as many sherbet glasses as are needed, put a macaroon dipped in orange juice, then cover with a layer of the fruit mixture. On top of this put sponge cake or lady-fingers spread with jelly, then sprinkle with the fruit.

Beat the yolks of six eggs and half a cupful of sugar until light, add gradually a quart of rich, new milk, heated almost to boiling, and cook over hot water until the mixture coats the spoon. Take from the stove, and add vanilla to flavor. When sufficiently cool, pour the custard over the contents of the sherbet glasses. Chill on ice. For serving, cover with sweetened whipped cream sprinkled generously with macaroon crumbs.

PRUNE SOUFFLE.—Steam one pound of prunes until soft; remove the stones; add half a cupful of fine sugar and the whites of four eggs beaten stiff, whipping lightly into the prune purée. Bake twenty minutes in buttered quart dish set in griddle, partly filled with hot water.



OCTOBER-PEACH SHORTCAKE

PRUNE PUFFS.—Scatter two cupfuls of cooked prunes in a buttered baking-dish and pour over them a batter made from three cupfuls of flour, three teaspoonfuls of baking-powder, half a teaspoonful of salt, two teaspoonfuls of melted butter, a cupful of milk and two beaten eggs. Bake until the crust is light and brown and a straw comes out of it clean. Eat with a butter-and-sugar sauce made from half a cupful of butter rubbed with one of sugar; set in a bowl over the kettle and whip in the white of an egg until foamy. The prunes must be stoned. Prune puffs will be found to be a rare delicacy.

HOW I KEPT MY BABY WELL

A MOTHER'S EXPERIENCE

Illustrated by George F. Kerr

FROM the moment of Paul's birth, he ceased being mine, save in name only. Later, I almost doubted even that sense of possession. Over-zealous relatives swooped down upon him and elected to assume, out of their richer experience, the responsibility for his well-being. This band of kinsfolk followed, with more or less resistance, the advice of its two leaders—my own and my husband's mother. "You are a sensible girl, and you must realize that you are handicapped by inexperience." That was my mother's decision when, three days after Paul's arrival, I feebly protested against a separation. Mother had told me that I was to see my baby only at nursing-time. "And," put in my mother-in-law with perfect accord, "you know it is enough that you should be concerned with recovering your health. You can't hope to regain your strength quickly if you have Paul to care for. I reared a family of five, and I know just the sort of treatment a baby requires." Then, with softened voice, she added: "You don't want to run any risk, my dear; you'd never know what to do in an emergency. You haven't the experience."

It was the same argument that I met when I appealed to my husband. He thoroughly approved of the idea which relieved me of all responsibility.

"Why, it's the very thing," he said. "Your mother and mine know just what to do. They've had experience, my dear, and we don't want to jeopardize the health of our little man. Babies are delicate little things."

I was helpless. Everyone considered me inefficient. Even when I triumphantly called attention to the years that had intervened since the advent of a child in either my own or my husband's family, I met with the unanswerable statement, "Such an experience is never forgotten; if you have once gone through it you know forever afterwards just what to do." I wondered what Paul's lot would have been if he had been born in Egypt or some other place inaccessible to experienced relatives.

SOON found that "experience" could mean strange things. In Paul's case it meant, principally, suffocation with care and pride. My baby couldn't breathe freely. One or the other of his grandmothers hovered over his cradle constantly. He was weighted down with yards of fine linen and elaborate lace. Most of the first two months he spent in a darkened room. Consternation reigned whenever a breath of fresh air touched him. His feeblest cry was the summons for a doctor.

Three months after my illness, I was permitted to bathe him for the first time. Then I realized just what "experience" had done for him. He was puny, and whimpered every time he was moved. He was a fragile, underdeveloped bit of humanity. Soothing syrup was the main article of his diet; he lived on stimulation. When he was six months old a family conference resulted in a decision to try bottle-nursing to make him stronger, I protested against this change, but to no avail. Two months later his con-



dition was so critical that a specialist was called in. "What have you been doing to this child?"

My heart jumped at the physician's first words. His face darkened as both grandmothers recounted every symptom and told of the treatment which their experience had prompted. He shook his head when they told of elaborate protection from drafts, of almost constant crying, of sleepless nights and soothing syrup. He looked up in astonishment when he heard of the change to bottle-nursing. Then he turned to me. I am sure he read the situation in my eyes.

"I want to talk to you alone," he said. Paul's grandmothers left the room reluctantly. "Now tell me all about it," said the doctor when we were alone. Encouraged by his very evident sympathy, I told the whole story, sparing no one. When I had finished he came over, put his hands on my shoulders, and looked straight into my questioning eyes.

"Child," he said, "your baby is in a critical condition. Whether he is ever well and strong depends entirely upon you—no one else. And you alone are to blame."

"I am to blame?" I gasped.

YES. Don't think me harsh. I am simply truthful. You have just told me that when you brought your baby into the world you had no knowledge of how to take care of him except what you had gleaned from a few things you had been told. And, yet, the shelves of the public libraries are sagging with trustworthy volumes on infant hygiene—volumes written by authorities and based upon the most recent practical tests. It was your lack of preparation that made you submit to having your place usurped. You see the result."

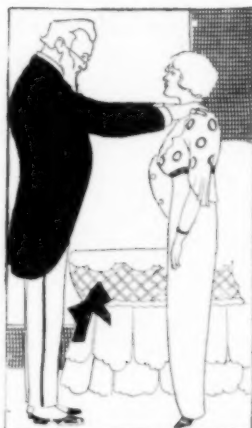
I hung my head in shame. I knew he was right.

"But what is to be done?" I asked.

The result of our talk was announced to my despairing relatives a half-hour later. I was to take Paul to Colorado for six months. My husband might accompany me, but no one else. Such was the doctor's ultimatum. I, alone, was to receive and act upon the physician's instructions. I stood silently by until the storm of protest had subsided, for I had told the doctor that only the weight of his authority could convince my relatives that such a course was necessary. It was not until he announced, finally, that any alternative meant the loss of the child that my kinsfolk reluctantly agreed to the plan.

Six months later my baby was a different child. Today, six years later, he is a sturdy little chap, with every indication of growing into a robust manhood.

My relatives never gave any indication of remorse. They always made it evident that they considered the trip to Colorado unnecessary, and that, left to their care, Paul would have fared equally as well in the end. When my second baby came, I expected and was prepared for an application of "experience" such as Paul had endured. I revolted at the first intimation that my expectations were to be realized. With unswerving firmness, I assumed full



responsibility for little Helen's welfare. The day after she was born my mother announced that it had been decided to depend entirely upon bottle-nursing.

"I am going to nurse Helen myself," I said.

"But, daughter, you—"

"Mother," I interrupted, "I am competent to decide this question and any other concerning Helen's care. I've been studying under the doctor's direction during the past two months, and I have no doubt of my ability."

After two days of tearful remonstrance, I was permitted

to have my way. During my little daughter's first year she subsisted entirely upon the natural food that I gave her. My physician and every authority whose work I had consulted were strong in their recommendation of the natural form of nursing. Helen's health justified their theory. Her entire babyhood was unmarked by even the slightest illness. Of course, other causes contributed to this condition, but it was the nursing that helped most.

DURING the first year, while she was subsisting on milk alone, I took every possible means for insuring the quality of the food I gave her. I ate regularly four times a day. I eschewed everything considered at all difficult to digest, and I partook liberally of meat. I drank no tea or coffee, and never a day passed that I did not spend at least a half-hour in walking. I allowed absolutely nothing to disturb my mind, and I made it an invariable rule to read something restful during the times when my baby was nursing.

I was buoyantly healthy, and Helen reflected my condition. Nine hours out of every twenty-four I spent in sleep. And my slumber was never disturbed by baby cries. My little girl slept peacefully every night. Both summer and winter saw the windows of her sleeping-room thrown wide open to let in the life-giving ozone. A considerable part of each day she spent on the veranda or out in the yard in the sunshine. I studiously followed a carefully prepared plan for her daily bathing.

My little daughter was born in the spring. During the first week after her birth, I had the nurse bathe her every morning in water tested ninety-eight degrees warm. She lay on the nurse's lap, and only a part of her little body was washed at a time. The nurse dried each bathed part by gentle rubs and pats with her hand before proceeding to the next part. The whole bath took just one minute. With the beginning of her second week, I bathed her myself. From this time on, until she was one month old, she had her daily bath, every morning, in a gallon of water ninety-six degrees warm. The bath lasted just three minutes. I still dried her with gentle patting and rubbing.

When she was one month old, I changed her bathing time to four o'clock in the afternoon. The bath water, during the entire second month, registered ninety-five degrees warm. The quantity was two gallons. The drying was done by hand massage and with a soft towel. The bath was over in just four minutes.

During the third, fourth and fifth months—summer months—the water temperature was gradually lowered to and maintained at seventy-eight degrees. The amount of water was gradually increased to four gallons, the drying done entirely with a soft towel. The time was still four minutes.

The temperature of the water during the sixth, seventh and eighth months—

autumn months—was increased to and maintained at ninety-four degrees warm. The quantity of water was increased to eight gallons, the drying was done with a bath towel, and the time increased to five minutes.

From this time on, until my little daughter's first birth anniversary, the bathing time and the quantity of water remained the same. During the winter months, I kept the water at ninety-five degrees warm, and, as spring came on, I gradually reduced it to eighty-five degrees tepid.

During the second year, the water temperature for spring was eighty degrees tepid; for summer, seventy-four degrees cool; for autumn, ninety degrees warm; for winter, ninety-two degrees warm. The bathing was done in the morning, it was finished in seven minutes, and the drying was done with a bath-towel. The water allowance was increased to ten gallons. Talcum powder was used only during the summer months, and, then, only on the joints, in the armpits, creases and folds of the skin. I used nothing but the purest of unperfumed powder.

My baby was never overdressed. I decided at the beginning that if I made a mistake in her dressing, it would be far better to err in the direction of scant clothing. The only flannel garments she ever wore were the stomach bands and shirts. Of course, these were exclusive of a flannel coat for out-of-doors in cold weather. When she was one year old, the flannel shirt and band were discarded and a soft silk shirt took their place.

In the autumn and winter of the first year, her little feet were protected by knitted socks and booties. In the second year, she wore nothing but the thinnest of silk and wool socks, and these only during the late autumn and winter. I removed both socks and booties when she was indoors.

SHE wore a knitted sacque and hood when out-of-doors in cool weather, with the additional protection of a flannel coat for the colder winter months. If it were not for the fact that I have actually seen babies literally encased in irritating starched clothes, I would deem it unnecessary to add that there was never the slightest suspicion of stiffening used in any of my little daughter's garments. Her clothes were not elaborately embroidered, but they were made of the softest of fabrics, and were never fastened with pins. Each garment hung from the shoulders, and they were all sufficiently loose to permit full freedom of circulation. The longest garment my little girl ever had on reached only twelve inches beyond her toes.

It was in her thirteenth month that she had her first taste of solid food. I began by giving her one ounce of sweet orange juice as soon as she awoke in the morning. Later, this was increased to two ounces and varied with the pulp of six stewed prunes. After the fruit, she would have a small piece of toasted zweiback. A half-hour later,

I would nurse her. At ten-thirty, I would nurse her again.

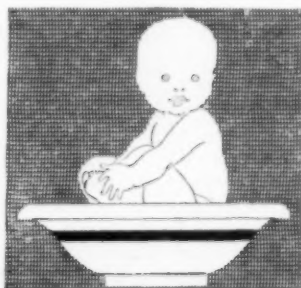
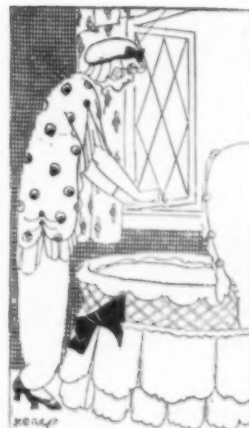
At twelve-thirty, she had three ounces of beef juice with a small piece of toasted zweiback.

At four o'clock, I would nurse her again, and give her a small piece of stale toasted bread.

At six-thirty, she had the yolk of a soft-boiled egg and a tiny piece of toasted zweiback.

At eight o'clock, she would nurse again.

(Concluded on page 83)



JEWELRY-MAKING FOR WOMEN

By CARRIE D. McCOMBER

TO BE able to produce jewelry of her own making is enough to tempt any girl into metal work, if she has a moiety of time or money to spare for the experiment. Jewelry-making as an amateur occupation has been increasing in popularity for a decade or more. And the craft is one that any girl can enter if she has average taste and dexterity of hand. With quite ordinary endowments, any girl can fashion pieces of jewelry that will delight herself and her friends, and that will do no violence even to the eyes of professionals. Of course, to take up jewelry-making as a profession requires somewhat more preparation.

All the pieces illustrated were made by a girl in the short space of twenty lessons. But, with ordinary ability, a true eye, and a goodly supply of patience, any girl could accomplish at least the simpler of these pieces without a teacher. And, having gone thus far, her ambition, no doubt, would be so fired as to inspire her to work her way through the difficulties of the more intricate ones. Skill in metal work, as in other crafts, is acquired step by step, and each process that is mastered prepares the worker for the next more difficult one.

Materials for such pieces as are shown are inexpensive. Brass and copper are cheap. The brass for the paper-knife costs ten cents. Silver wire for the long chain, including the fastenings,

costs \$1.50. Stones, such as are used for this work—topaz, jade, coral, malachite and amethyst, cost from 50 cents to \$1.50 each. The total expense for all the pieces illustrated would be about \$11.

The first requirement is a steady table. An ordinary pine kitchen-table answers the purpose, if a regular bench is not possible. It should stand in a good light—not sunlight, as the reflection on the metal strains the eyes. Much time will be saved if it can stand where the work may be picked up at odd moments without the labor of getting out and putting away tools and materials.

TO THE table there should be clamped a small board that has a V-shaped opening, an inch wide and three inches long. This opening, which should face the worker and project its full length beyond the table, allows full play for the saw, and, at the same time, supports the metal.

A jeweler's saw is a second necessity. It consists of a frame, four to six inches deep, into which the fine saws are screwed. At least six dozen saws should be on hand, for the beginner will break them rapidly at first. The other tools will be mentioned in the processes described. A complete list, with prices, is given at the end of this article.

Brass and copper, being stiff enough not to bend too easily in sawing, and being less expensive than silver, are

the materials for beginners. German silver is also used for preparatory work, silver being left until the metal-worker has acquired some proficiency.

Because it was the simplest, the brass paper-knife (Fig. 8) was the first article to be made by this particular girl. The one shown is nine inches long by an inch wide. A piece of stiff brass, gage No. 12, larger than the knife is to be, is wanted for it.

The tools needed are a saw, drill, ordinary coarse file from the family tool-box, jeweler's files, sharp steel points, sandpaper, and powdered pumice-stone. The sharp point of the dividers will answer for the steel point.

DRAW an outline of the knife on paper, including the design on the handle. To get this design exact, draw half of it on tracing paper and then fold the paper and trace the other side from the first. Transfer the drawing of the knife to the brass with carbon paper. Go over all the lines, first, with a lead pencil, and, then, with a sharp steel point. This leaves a permanent line for the saw to follow. Next, drill a hole in one end of each little piece in the design which is to be cut away. These holes are for the introduction of the saw. Fit a saw into the frame so that the teeth turn out and down. The sawing is done with a vertical stroke, the downward pull doing the actual cutting. Hold the saw firmly in the right hand, but not with too tight a grip. The left hand holds the brass in place over the V-shaped opening of the board. Begin on the long side of the paper-knife, and draw the saw gently up and down—it will bend if it is pressed hard. Keep the saw just outside the lines of the design. To work directly on them would be to remove the width of the saw from the pattern, and, in fine work, this would spoil its proportions. The saw will break if turned abruptly in rounding corners. It should be worked gently up and down at such points until an opening is made that is large enough to allow it to turn easily. If it is necessary to stop work before a line is completed, unscrew one end of the saw and slip it out. It would be sure to be broken if it were left hanging in the metal.

After the knife is cut out, begin to saw out the design in the handle. To saw the inner openings, unscrew the blade of the saw and insert it through one of the drilled holes. Tighten the saw again, and saw as before, taking especial care at corners. Corners must be carefully handled, since the least error there mars a design.

When the design is completed, the work of removing the irregularities of the edges begins. This

(Continued on page 25)



A COPPER BUCKLE
SILVER-PLATED



A SILVER BELT-PIN
SET WITH TOPAZ



AN
EFFECTIVE
RING
DESIGN



SILVER
RING WITH
MALACHITE
SETTING



CORAL STICK-PIN



JADE SETTING IN
CUT SILVER BROOCH



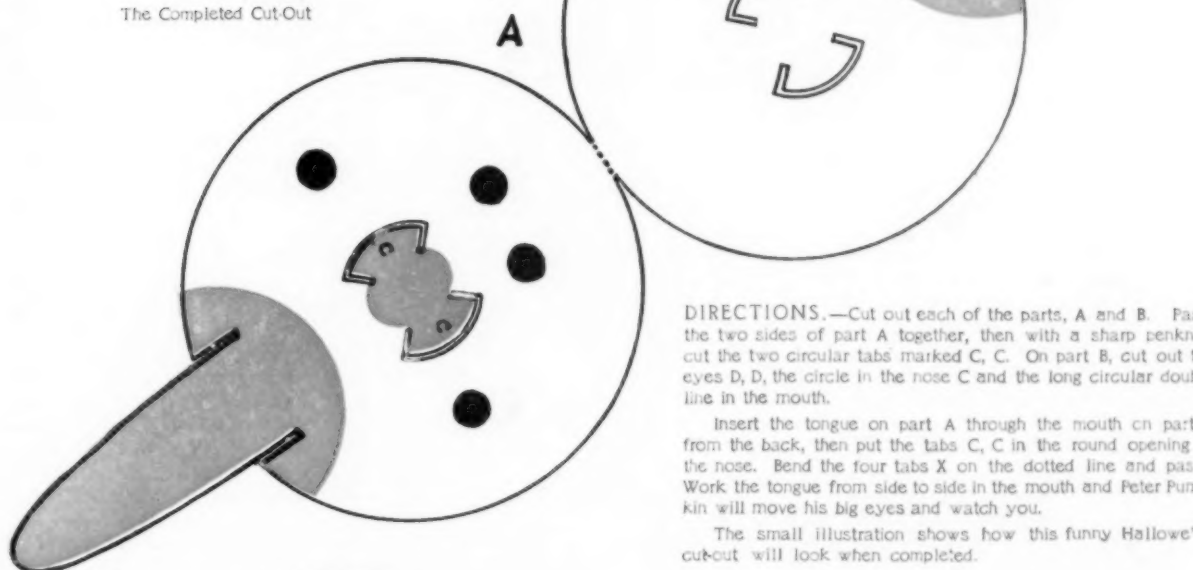
FILIGREE SILVER
BROOCH, AMETHYST
SETTING



A LINK CHAIN IN SILVER WITH
PENDANT SET WITH
LAPIS LAZULI



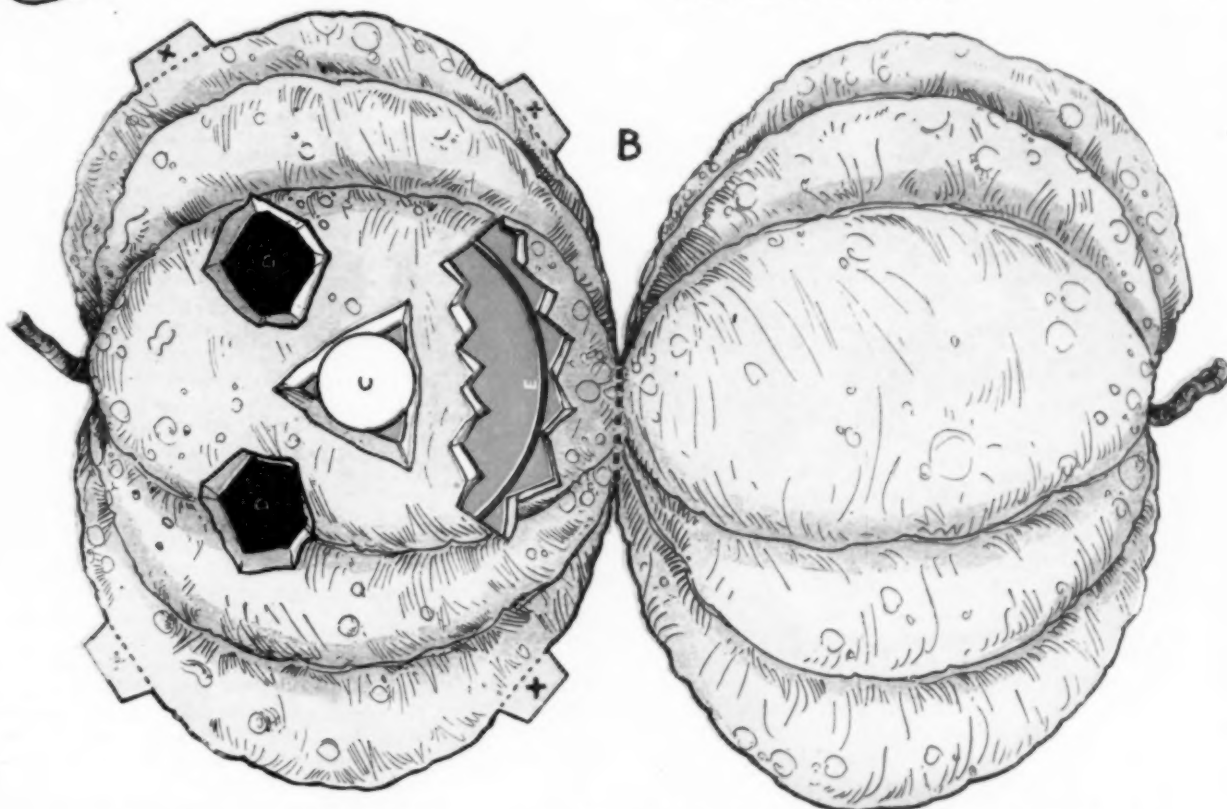
The Completed Cut-Out



DIRECTIONS.—Cut out each of the parts, A and B. Paste the two sides of part A together, then with a sharp penknife cut the two circular tabs marked C, C. On part B, cut out the eyes D, D, the circle in the nose C and the long circular double line in the mouth.

Insert the tongue on part A through the mouth on part B from the back, then put the tabs C, C in the round opening in the nose. Bend the four tabs X on the dotted line and paste. Work the tongue from side to side in the mouth and Peter Pumpkin will move his big eyes and watch you.

The small illustration shows how this funny Hallowe'en cut-out will look when completed.



PETER PUMPKIN, OUR HALLOWE'EN VISITOR

A CUT-OUT NOVELTY FOR THE CHILDREN

Designed by JEREMIAH CROWLEY

PAINTED WINDOWS



by ELIA PEATTIE

No. 3

I Find a Friend

WHEN I look back upon the village where I lived as a child, I cannot remember that there were any divisions in our society. This group went to the Congregational church, and that to the Presbyterian, but each family felt itself to be as good as any other, and even if, ordinarily, some of them withdrew themselves in mild exclusiveness, on all occasions of public celebration, or when in trouble, we stood together in the pleasantest and most unaffected democracy.

There were only the "Bad Madigans" outside the pale.

The facts about the Bad Madigans were, no doubt, serious enough, but the fiction was even more appalling. As to facts, the father drank, the mother followed suit, the appearance of the house—a ramshackle old place beyond the fair-grounds—was a scandal; the children could not be got to go to school for any length of time, and, when they were there, each class in which they were put felt itself to be in disgrace, and the dislike, focused upon the intruders, sent them, sullen and hateful, back to their lair. And, indeed, the Madigan house seemed little more than a lair. It had been rather a fine house once, and had been built for the occupancy of the man who owned the fair-grounds; but he, choosing finally to live in the village, had permitted the house to fall into decay, until only a family with no sense of order or self-respect would think of occupying it.

When there occurred one of the rare burglaries in the village, when anything was missing from a clothes-line, or a calf or pig disappeared, it was generally laid to the Madigans. Unaccounted-for fires were supposed to be their doing; they were accorded responsibility for vicious practical jokes; and it was generally felt that before we were through with them, they would commit some blood-curdling crime.

WHEN, as sometimes happened, I had met one of the Bad Madigans on the road, or down on the village street, my heart had beaten as if I was face to face with a company of banditti; but I cannot say that this excitement was caused by aversion alone. The truth was, the Bad Madigans fascinated me. They stood out from all the others, proudly and disdainfully, like Robin Hood and his band, and I could not get over the idea that they said: "Fetch me yonder bow!" to each other; or, "Go slaughter me a ten-tined buck!" I felt that they were fortunate in not being held down to hours like the rest of us. Out of bed at six-thirty, at table by seven, tidying bedroom at seven-thirty, dusting sitting-room at eight, on way to school at eight-thirty, was not for "the likes of them!" Only we, slaves of respectability and of an inordinate appetite for order, suffered such monotony and drabness to rule us. I knew the Madigan boys could go fishing whenever they pleased, that the Madigan girls picked the blackberries

Will you come with me into the Chamber of Memory and lift your eyes to the Painted Windows where the figures and scenes of childhood appear? Perhaps by looking with kindly eyes at those from out my past long-wished visions of your own youth will appear to heal the wounds from which you suffer and to quiet your stormy and restless heart



before anyone else could get out to them, that every member of the family could pack up and go picnicking for days at a time, and that any stray horse was likely to be ridden bareback, within an inch of its life, by the younger members of the family.

Only once, however, did I have a chance to meet one of these modern Visigoths face to face, and the feelings

aroused by that incident remained the darling secret of my youth. I dared tell no one, and I longed, yet feared, to have the experience repeated. But it never was! It happened in this way:

On a certain Sunday afternoon in May, my father and mother and I went to Emmons' Woods. To reach Emmons' Woods,

you went out the back door, past the pump and the currant bushes, then down the path to the chicken-houses, and so, on, by way of the woodpile, to the south gate. After that, you went west toward the clover meadows, past the house where the Crazy Lady lived—here, if you were alone, you ran—and then, reaching the verge of the woods, you took your choice of climbing a seven-rail fence or of walking a quarter of a mile till you came to the bars. The latter was much better for the lace on a Sunday petticoat.

ONCE in Emmons' Woods, there was enchantment. An eagle might come—or a blue heron. There had been bears in Emmons' Woods—bears with rolling eyes and red mouths from which their tongues lolled. There was one place for pinky trillium, and another for gentians; one for tawny adders' tongues, and another for yellow Dutchman's breeches. In the sap-starting season, the maples dripped their luscious sap into little wooden cups; later, partridges nested in the sun-burned grass. There was no lake or river, but there was a pond, swarming with a vivacious population, and on the hard-baked clay of the pond beach the green beetles aired their splendid changeable silks and sandpipers hopped ridiculously.

It was, curiously enough, easier to run than to walk in Emmons' Woods, and even more natural to dance than to run. One became acquainted with squirrels, established intimacies with chipmunks, and was on some sort of civil relation with blackbirds. And, oh, the tossing green of the young willows, where the lilac distance melted into the pale blue of the sky! And, oh, the budding of the maples and the fringing of the oaks; and oh, the blossoming of the tulip trees and the garnering of the chestnuts! And then, the wriggling things in the grass; the procession of ants; the coquetries of the robins; and the Beyond, deepening, deepening into the forest where it was safe only for the woodsmen to go.

On this particular Sunday one of us was requested not to squeal and run about, and to remember that we wore our best shoes and need not mess them unnecessarily. It

was hard to be reminded just when the dance was getting into my feet, but I tried to have Sunday manners, and went along in the still woods, wondering why the purple colors disappeared as we came on and what had been distance became nearness. There was a beautiful, aching vagueness over everything, and it was not strange that father, who had stretched himself on the moss, and mother, who was reading *Godey's Ladies' Book*, should presently both of them be nodding. So, that being a well-established fact—I established it by hanging over them and staring at their eyelids—it seemed a good time for me to let the dance out of my toes. Still careful of my fresh linen frock, and remembering about the best shoes, I went on, demurely, down the green alleys of the wood. Now I stepped on patches of sunshine, now in pools of shadow. I thought of how naughty I was to run away like this, and of what a mistake people made who said I was a good, quiet child. I knew that I looked sad and prim, but I really hated my sadness and primness and goodness, and longed to let out all the interesting, wild, naughty thoughts there were in me. I wanted to act as if I were bewitched, and to tear up vines and wind them about me, and to shriek to the echoes, and to scold back at the squirrels. I wanted to take off my clothes and rush into the pond, and swim like a fish, or wriggle like a pollywog. I wanted to climb trees and drop from them; and, most of all—oh, with what longing—did I wish to lift myself above the earth and fly into the bland blue air!

I came to a hollow where there was a wonderful greenness over everything, and I said to myself that I would be bewitched at last. I would dance and whirl and call till, perhaps, some kind of a creature as wild and wicked and wonderful as I would come out of the woods and join me. So I forgot about the fresh linen frock, and wreathed myself with wild grape-vine; I cared nothing for my fresh braids and wound trillium in my hair; and I ceased to remember my new shoes, and whirled around and around in the leafy mold, singing and shouting.

I GREW madder and madder. I seemed not to be myself at all, but some sort of a wood creature; and just when the trees were looking larger than ever they did before, and the sky higher up, a girl came running down from a sort of embankment where a tornado had made a path for itself and had hurled some great chestnuts and oaks in a tumbled mass. The girl came leaping down the steep sides of this place, her arms outspread, her feet bare, her dress no more than a rag the color of the tree-trunks. She had on a torn green jacket, which made her seem more than ever like someone who had just stepped out of a hollow tree, and, to my unspeakable happiness, she joined me in my dance.

I shall never forget how beautiful she was, with her wild tangle of dark hair, and her deep blue eyes and ripe lips. Her cheeks were flaming red, and her limbs strong and brown. She did not merely shout and sing; she whistled, and made

calls like the birds, and cawed like a crow, and chattered like a squirrel, and around and around the two of us danced, crazy as dervishes with the beauty of the spring and the joy of being free.

By and by we were so tired we had to stop, and then we sat down panting and looked at each other. At that we laughed, long and foolishly, but, after a time, it occurred to us that we had many questions to ask.

"How did you get here?" I asked the girl.

I WAS walking my lone," she said, speaking her words as if there was a rich thick quality to them, "and I heard you screeching."

"Won't you get lost, alone like that?"

"I can't get lost," she sighed. "I'd like to, but I can't."

"Where do you live?"

"Beyond the fair-grounds."

"You're not—not Norah Madigan?"

She leaned back and clasped her hands behind her head. Then she smiled at me teasingly.

"I am that," she said, showing her perfect teeth.

I caught my breath with a sharp gasp. Ought I to run back to my parents? Had I been so naughty that I had called the naughtiest girl in the whole county out to me?

But I could not bring myself to leave her. She was leaning forward and looking at me now with mocking eyes.

"Are you afraid?" she demanded.

"Afraid of what?" I asked, knowing quite well what she meant.

"Of me?" she retorted.

(Continued on page 110)



AROUND AND AROUND THE TWO OF US DANCED, CRAZY AS DERVISHES WITH THE BEAUTY OF THE SPRING AND THE JOY OF BEING FREE

HATS QUICKLY MADE AT HOME

Lessons in Home Millinery. Number X

By EVELYN TOBEY

THE styles this fall and the models of this lesson will give you a good opportunity to practise the bow lesson given in March. Ribbon trimming has not been as popular in years as it is now—moire, gros-grain, or faille and satin ribbons are used. The bows have few loops, and these are very long and are arranged carelessly. The loops stand away from the hats and look as if the wind had blown them. Many bows have only two loops, and very few have more than four. Ribbon is a practical kind of trimming, and is especially adapted to the early fall hats and to those for the girl starting in school.

A child can make the hats in this month's lesson, for a pattern is used for each, so simple that one cannot possibly fail to get perfect results. Four such patterns come in one envelope (McCall Pattern for Ladies' Hats No. 5480), two of which we will use for this month's hats, with variations in trimming which give us several styles; the other two we will use in the same manner in next month's lesson.

For the material from which to make your hat this month, you can use satin or velvet. Velvet, however, is, perhaps, the most popular, and black velvet, especially, is in very high favor at the present time.

The most popular hat this fall for schoolgirls and young women is the Tam-o'-Shanter (Figs. 2 and 3), and certainly it does give one a chic and jaunty appearance.

The pattern for this hat is in three pieces; a two-inch band long enough to fit your head, and two circles, each fifteen inches in diameter, with a cut-out of the middle of one circle.

As the first step in the construction of the hat, make a foundation or frame of heavy crinoline. Cut the three parts, according to the pattern, and join them on the sewing-machine. Now you have a crinoline skeleton, which you can try on and fit to your own head, making whatever alterations may be necessary in the band.

Cut and join the velvet, as you did the crinoline, then slip the frame inside the velvet and join them at the edge of the head-band. Line the hat with a thin taffeta (use an old petticoat or waist), and make this lining just like the crinoline and velvet parts. Slip-stitch it to the edge of the head-band.

The trimming in the model shown (Fig. 1) is made of gray-blue faille ribbon, six inches wide. Two and three-quarter yards of ribbon are required. Wire two yards of the ribbon by blind-stitching ribbon wire along

the middle with silk the color of the ribbon. Use a very fine needle, so as not to take the stitches through the ribbon, for they will not



FIG. 1.—A HAT WITH A PUFFING OF RIBBON AROUND THE BRIM
McCALL PATTERN FOR LADIES' HATS, 5480



FIG. 2.—THE MOST POPULAR HAT THIS FALL
McCALL PATTERN FOR LADIES' HATS 5480



FIG. 3.—BOWS HAVE BUT FEW LOOPS, AND ARE ARRANGED CARELESSLY
McCALL PATTERN FOR LADIES' HATS, 5480

FIG. 4.—MALINE PLEATING IS VERY POPULAR
McCALL PATTERN FOR LADIES' HATS, 5480

look well if they show.

After the ribbon is wired, make a four-loop bow. Be sure the knot for this bow is big enough—about five inches long. A bow which has such a long loop ought to have a knot of proportionate size, else it will look home-made. Loosely twist around the head-band the remaining three-quarters of a yard of the ribbon, which you did not wire. Tack the twist and the loops only as often as necessary, for this trimming should look careless and artistic. The bow ought to look as if it had been just tied and

left to take its own position.

This hat can be trimmed with one quill at the side, or with one or two quills at the back. Or it is pretty with a twist of blue around the band, and a rose on the left side.

The other pattern used for this lesson is the most adaptable that can be imagined. A girl of ten years can wear a hat made from it, as can a woman of sixty years. It can be rolled up on one side, or both, in the back or on the side-front.

AFTER you have made the frame and covered it, try it on and roll the brim in the way that you find to be most becoming to you. You can make a dress hat of it by trimming with maline (Fig. 4), or a street hat by using ribbon or quills (Fig. 1). It is so soft and fits so close to the head that it would make a perfect motor hat.

To make the brim-frame, use three layers of crinoline. Pin them together flat, so that one will not wrinkle on the other; then lay the pattern for the brim on this three-ply crinoline, and cut. Lap the seam in the back, and sew with a running stitch. Sew a double strip of crinoline one inch wide around the head-size, to hold the slashes that are there. This band, with the slashes, will make a firm head-size and help keep the rest of the brim in shape. Sew wire around the outside edge of the brim, around the base of the head-band, and on top of the brim about half-way

(Continued on page 124)

AN EARLY VIEW OF WINTER STYLES

Handsome Coats and Evening Gowns

By ANNE OVERTON



PARIS, France.—“Winter!” I think I hear you exclaim, with shriveling scorn in your tone. Yes, winter, for I have been fortunate enough to have had a private view of some of the lovely things being prepared for your enjoyment when the gay season of opera and ball rolls around again.

The most exquisite brocades, ostrich feathers and furs, velvets and chiffons, jeweled bands and gold and silver cords, are used in bewildering profusion in making and trimming these gorgeous creations. And the consummate art with which these wonderful things are assembled into toilettes of such unrivaled beauty! They seem worthy the admiration bestowed upon masterpieces in the Louvre, so marvelous are they in color combinations, grace of line and form. I was fortunate enough to secure pictures of a few of them, and then could scarcely wait to get home to write you about it. There they are, in all their beauty, fascinating evening gowns and a magnificent long coat. Notice the close lines about the feet in this marvelous wrap. It is the smartest thing I have seen. The material is a rich rose shade of brocade, with figures in a still deeper tone, into which gold threads are woven. The neck

is finished with a band of fur just the color of old ivory; inside this is a frill of creamy chiffon, deep double frills of which fall well over the hands from the openings of the loose, drapery sleeves. The lining is of cream chiffon, printed with a rose and gold figure, and the fastening is a large double clasp of pearls. Just a word about another coat similar in design to this one pictured, but with the detail of trimming elaborated. It was a trifle shorter, but no less clinging at the lower edge, around which, if you please, and continuing up the front and about the neck, was a fluffy fringe of long, ostrich feather flues slightly curled! Snowy white, this, and the coat itself was black-and-white brocaded velvet. Heavy silver cord and tassels hung from the neck.

THE evening dresses filled me with a desire for possession such as I have not felt for many a long year. The beautiful angel sleeves of tulle and the real lace tunic over the skirt of midnight-blue satin make a dress to dream about. And what think you of the other, with its abbreviated bodice and peplum of rich gold brocade, and triple skirt of cream chiffon? *Chère amie*, it is bewitching.



5479-5483

5489-5491

5479-5483-5480 Hat

SOME MODISH GOWNS FOR HOUSE AND STREET

For other views and descriptions see opposite page

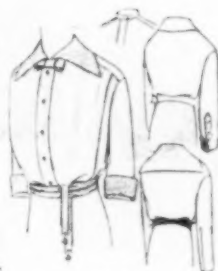
Some Modish Gowns for House and Street

NO. 5479, LADIES' WAIST (15 cents).—Two attractive developments, and, to the casual eye, two distinct styles, both equally pleasing, are given of this model. The first shows the waist without the peplum, made of taupe-color Canton crepe, with collar, cuffs and girdle of Futurist silk with ocher-color ground and black-and-white motifs. The chemisette is of Milan lace. The waist has body and sleeve cut in one. The second, of tan-and-black satin, is fashioned with smartly cut-away peplum coming to a point at center-back, as shown in the small view below. In this case the sleeve is long and set-in. A girdle without ends is brought loosely about the waist; the trimming is crossed in front, the ends disappearing under the girdle. High neck frill and small chemisette of shadow lace finish a waist sufficiently attractive for any smart morning or afternoon occasion, wedding, luncheon, tea or matinee. For early fall and mild winter days, it may be worn without an additional outside wrap. The pattern may be had in six sizes, from thirty-two to forty-two inches bust measure. It requires, for size thirty-six, three yards and five-eighths of forty-four-inch material, and seven-eighths for the fichu, to develop the waist as illustrated.



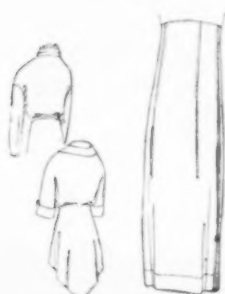
5503

No. 5483, LADIES' SKIRT (15 cents).—Both versions of this model—one, two-piece; the other, three—are illustrated on page 30, with development in different materials. The first shows it made of Canton crepe to match its accompanying waist. The two-piece skirt is of black satin like that which trims the smart waist. Both costumes bear all the hallmarks of the up-to-date, both in color, material chosen, and style. The preference for varying shades of tan and brown manifested itself early in the summer, anticipating the arrival of the first frosts and the subsequent change in the coloring of the foliage. It has come to stay the season. The popularity of crepe and satin needs no word of comment. The very quality of these materials assures them of a prominent place in milady's favor. The fashion of having waist and skirt in different tones was introduced early last season, and has lost none of its popularity with the passage of time. Velvet, foulard, taffeta and messaline are materials equally suitable for development after the model. The skirt is cut in six sizes, from twenty-two to thirty-two inches waist measure. It requires, for size thirty-six, three yards and an eighth of forty-four-inch material. The skirt may be two or three-piece, and measures two yards and an eighth about the hem. A yard of belting is needed.



5503

No. 5489, LADIES' WAIST (15 cents).—This one-piece frock of striped silk is very attractive for indoor or outdoor wear during early fall days. Later in the season it will be equally desirable for luncheon, matinee, bridge or evening at home. The tab is the notable feature of this waist model, harmonizing effectively with the tab of the skirt. Lace collar and cuffs of Milan lace are an attractive addition. The girdle is of plain silk of dried-orange shade. For the embroidery shown in the small view, Transfer Design No. 554 was used. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. It requires, for size thirty-six, two yards and five-eighths of thirty-six-inch material.



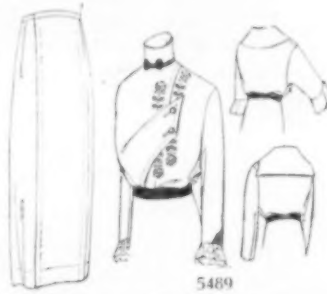
5479

5483

No. 5491, LADIES' SKIRT (15 cents).—At a recently convened session of fashion critics, it was decreed that skirts, instead of taking on the wider lines much hoped for by those who have been decrying present styles, should assume those of even less width. A yard or, at most, a yard and a quarter about the hem was by them considered sufficient for milady's educated steps. Regardless, however, of this decree, skirts are still made a yard or a yard and a half, and frequently two yards in width. Clever devices for assisting freedom of movement without detracting from the style of the garment are sometimes resorted to. That of inserted pleats is one which proves to be both efficient and pleasing in effect, as may be observed in the model on the previous page. The skirt was developed in silk of white and dried-orange-color stripe. It fits snugly at the waist and over the hips of sides and back. The large tab extending from the front to the left side is an attractive feature of the model. The pattern is in six sizes, from twenty-two to thirty-two inches waist measure. It requires, for size twenty-six, two yards and five-eighths of forty-four-inch material. The skirt is three-piece, has high or regulation waist, and at the hem measures a yard and three-quarters.

No. 5480, LADIES' AND MISSES' HATS (10 cents).—Among prevailing modes for hats this season, the Tam-o'-Shanter has been accorded much favor. The hat illustrated on page 30 is of this style, with development in tan satin like that of the coat. A band of black satin surrounds the crown and a slender feather fancy protruding upright from the front is its other trimming. The hat has a triple advantage over the shop-purchased model. It carries out the tone effect of the costume, suits milady's individual style, and costs two-thirds less, considerations of vast import to the majority of women. The pattern includes four styles of hats, each one differing from the other in such degree that, by fashioning a hat after each model, four entirely different styles, all equally pleasing, may be had. When the development is in attractive material, success is assured. It is cut in two sizes, ladies' and misses'. The boat-shaped hat and the hat with rolling brim each require half a yard and the two others five-eighths of a yard of forty-four-inch material.

No. 5503, LADIES' SHIRT BLOUSE (15 cents).—There are many features of the smart fall blouse unique among fashion details. The slash pocket is one of these. The yoke and V fashion of the neck, shown in the waist above, have been familiar for some time. The belt is another detail which clamored for the recognition now being given it, and whether wide or narrow is equally fashionable. The model was developed in brown messaline, and tan satin was used for the collar and small turn-back cuffs. A brown velvet tie finishes the costume. The pattern may be had in nine sizes, from thirty-two to forty-eight inches bust measure. It requires, for size thirty-six, two yards and five-eighths of thirty-six-inch material. For round collar and deep cuff a half yard of forty-four-inch material is required for development.



5491

5489

For other views see page 30

554, Transfer Design



5399-5527

5399-5527

5455-5485

TUNICS AND FICHUS FEATURES OF FALL DESIGNS

For other views and descriptions see opposite page

Tunics and Fichus Features of Fall Designs

NO. 5399, LADIES' VEST BLOUSE (15 cents).—"Straws show which way the wind blows". Had this old adage been noted when tartans were first introduced last midsummer in girdle, collar and vest, the present demand for checks might readily have been foretold. In this, as in everything, the majority follows the lead of the few, but no exception, even by the most critical, can be taken to this latest fad of fashion, as the charm of these lovely silks, velvets, agaries and broadcloths was, from the outset, smartly evident. The attractive vest-blouse of the illustration is of tartan taffeta in shades of orange, white and black. The high Medici collar is faced with orange. The sleeves and skirt tunic are of black satin to match the skirt. The second waist of the page is also fashioned after the model. This development shows the waist and tunic of similar material—shadow lace was the choice. Both the girdle, which disappears under a slash in the tunic to reappear beneath the hem, and the attractive rounded collar are of yellow chiffon. The ends of the girdle are finished with a large yellow silk tassel. Whether worn on the promenade, at reception or tea, the effect of these modish waists is both unique and charming. The pattern may be had in five sizes, from thirty-two to forty inches bust measure. It requires, for the thirty-six size, four yards and one-eighth of thirty-six-inch material, and a yard and three-eighths extra of this width for the blouse; half a yard for collar and cuffs.



5399-5527



5399-5527



5455-5485



5455-5485

No. 5455, LADIES' WAIST (15 cents).—"History repeats itself" in fashion as in life, as evidenced by the return of the fichu to favor. Before the present inrush, it was associated with heavy satin brocades and the stiff black silk of quality that "stood alone", which was the former test of real worth. It existed in the day of the long ear-drops, the twist of hair about the ears, the close-fitting basque and the voluminous skirts. The fichu is now hailed with acclaim, but with a fervent prayer that it may not attempt to introduce its associates. But of this possibility there is little likelihood, as it was but recently decreed that skirts remain narrow. The manufacturer has already seen to it that materials be soft and flexible rather than hard and stiff. Should the basque and the long ear-drops make their arrival, as threatened, the feminine world has, in the past, speedily adapted itself to worse alternatives, and, no doubt, it can meet even these with equanimity. In the meantime, while awaiting their coming, it accepts the fichu with enthusiasm, and makes the most of its softening charm and delicate loveliness. As shown on the pictured frock, it is very effective. The development was in Milan lace. The cuffs, too, are of this material. The yoke is of shadow lace. For the frock, gray satin was chosen. The girdle is of black satin, finished at the ends with jet fringe. The bodice is fitted loosely, blousing slightly at the waistline. The sleeve is set in a shoulder slightly dropped, and may be either long or short, as shown in the two views. The view to the left shows other pleasing variations of the waist. The pattern may be had in six sizes, from thirty-two to forty-two inches bust measure. It requires, for size thirty-six, three yards and three-eighths of thirty-six-inch material. For the fichu a yard and seven-eighths of lace nine inches wide will be necessary, and one yard lace for sleeves.

No. 5485, LADIES' SKIRT (15 cents).—Fashion is created as is a law, not by the voice of one individual or of a few personages, but by the vote of a majority of recognized and appointed heads.

Though it might seem to many that present styles have been arrived at in a more or less haphazard and uncertain manner, this is really not the case. Order and system prevail even here. In solemn conclave, it was recently decreed by the majority of fashion experts that skirts should be fashioned along certain lines. To be sure, adherence to this decree will be optional, but the woman who follows these carefully defined lines is she who will be considered smart in the realm of dress. Large waist, bouffant lines at the hips and very narrow lines at the hem are the requirements for the skirt. How carefully this has been adhered to may be observed in this model. Drapery over the hips, originating in the close-fitting back panel, and slender lines about the lower edge, bring it smartly up-to-date. The development was in gray satin. With its accompanying waist the skirt forms a charming costume suitable for reception, bridge, matinee or evening entertainment where full dress is not essential. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. It requires for size twenty-six, two yards and five-eighths of forty-four-inch material. The skirt is two-piece, and measures a yard and three-eighths at the hem. Objection is sometimes made to the draped skirts that they do not hang straight at the lower edge, but the very irregularity of the modern skirt gives it its style.

(For other views see page 32)

No. 5527, LADIES' SKIRT (15 cents).—The tunic of today and that of original conception are markedly different. Formerly the term was applied to a one-piece garment which extended from the shoulders to about the knees. Now, it means simply an applied piece over the skirt foundation, which may be plain, gathered, godet or pleated and extend to any length from the waist to the hem. There is but one characteristic common to all the smart versions of up-to-date tunics—in every case they are cutaway at the front and terminate at the back in either pointed or rounded line. The upper flounce of a triple skirt is frequently called by this name, and not unjustly. The peplum, too, gives a tunic effect, but this is properly an addition to the waist, rather than to the skirt. The tunic may be fashioned of material like the skirt, as is the case in the first illustration, the sleeves alone of the waist observing the same note in color and fabric; or it may be fashioned of material like the waist, as in the second version. Both of these are equally charming and artistic, and bear testimony to the assertion that the tunic is almost unlimited in its possibilities of variation. For the development of the tunic terminating on either side the front pleated skirt section, black satin was used. For the circular tunic, running all the way around, shadow lace was the choice. For the second skirt foundation, yellow satin was chosen. Drapery, laid in pleats at the center-front and falling away in graceful folds, is an attractive feature. In the second illustration the drapery disappears under the tunic; in the first, it terminates in pleats at the waistline. The pattern may be had in five sizes, from twenty-two to thirty inches waist measure. It requires, for size twenty-six, four yards of thirty-six-inch material. The skirt has a three-piece foundation measuring a yard and three-eighths at the lower edge. The straight lower edge of the tunic adapts it to development in flouncing or bordered goods. If this is used it will take a yard and seven-eighths twenty-three inches wide.



5493-5495

5505-5521-5480, Hats

5511-5501

GOWNS AND HATS FOR DRESS OCCASIONS

NO. 5493, LADIES' WAIST (15 cents).—Many of the handsome materials formerly made only in suiting weight can now be had in the lighter weight suitable for gowns. Matelasse, the material chosen for the handsome costume of the illustration, is one of these. The shade is wine-color of dark, rich tone. The figures are raised floral motifs, standing out well from the background, a characteristic of this lovely fabric. The waist has wide pleats over the shoulders, and long, close-fitting sleeves finished by frills of shadow lace. Buttons with white satin centers and black satin rims trim effectively both sleeves and front tab. The chemisette and high collar of Medici style are of white lace. A girdle of black satin brought once about the waist is knotted at the left side, the ends extending only to the hip. For reception, dinner, matinee or bridge, both model, material and shade chosen are among the smartest of the season. A number of pleasing variations may be seen in the small view above. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. It requires, for size thirty-six, three yards of thirty-six-inch material.

NO. 5495, LADIES' SKIRT (15 cents).—General lines of the skirt remain unchanged about the hem for the winter season. In many of the new models, not a few show considerable deviation from former lines about the hips and waist, where the tendency seems to be to disregard nature and create a new silhouette. These skirts on new lines are known as peg-top and leg-o'-mutton, terms which mean accented waist and hip measurements, effected by means of pleats and drapery. Among recent fashions resorted to for permitting greater ease in walking, the side pleats of the illustration serve the purpose effectively. The skirt has two of these, ornamented at the top by an extension tab finished by a button. If desired, however, these pleats may be omitted. It has closely-fitted back panel, and is without fullness over the hips. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. It requires, for size twenty-six, two yards and five-eighths of thirty-six-inch material. The skirt is three-piece, and measures a yard and three-quarters at the hem.

NO. 5505, LADIES' COAT (15 cents).—Two shades of green were blended in this handsome ensemble, and two materials, broadcloth and velvet, both soft and flexible as satin, were used. The jacket is of velvet, and the collar of broadcloth. The coat extends only to the waist in front, where it is finished by a belt. Two styles of back and two styles of sleeve may be used, as shown in the small view. The lower part of the back may be in one with the body of the coat, or attached to it. Negligee lines render the coat easy of development by the home seamstress. The pattern may be had in five sizes, from thirty-two to forty inches bust measure. It requires, for size thirty-six, two yards and five-eighths of forty-four-inch material.

NO. 5521, LADIES' TRIPLE SKIRT (15 cents).—Summer brought us an innovation in the flounced skirt. The fall season approves the fashion, but with development without fullness, as evidenced in the triple skirt on page 35. The materials chosen were velvet and broadcloth, the latter of moss-green of lighter tone than the velvet. The sections are cut straight in front, and may or may not be rounded at the back, as preferred. No handsomer costume for church, wedding, reception, dinner or afternoon tea could be desired than this skirt, with its accompanying coat. The pattern may be had in five sizes, from twenty-two to thirty inches waist measure. It requires for size twenty-six, four yards of thirty-six-inch material. The foundation is three-piece, and measures a yard and a half about the lower edge.

NO. 5480, LADIES' AND MISSES' HATS (10 cents).—A short time ago, in order that the hat might be comparable in beauty and grace with the suit, it had to be purchased from a high-class establishment, where the cost equaled that of the rest of the outfit. Now all this is changed. Not because the hat has lost caste with milady; quite the contrary—it has gained in favor. But it must match the costume and strike an individual and perfect note, so she makes it herself. What lovelier hat could be desired than this of the illustration? It was made of green broadcloth, trimmed about the band and at the side by green velvet ribbon. The hat of the adjoining figure is of brown velvet, to match the skirt with which it is worn. The pattern contains four styles, and is cut in two sizes, ladies' and misses'. The Tam-o'-Shanter and sailor require five-eighths, and the other two a half-yard of forty-four-inch material.

NO. 5511, LADIES' WAIST (15 cents).—The attractive waist and tunic of the skirt are developed in like material, tartan plaid silk in blue, brown and tan. The chemisette and collar are of Milan lace. Blue buttons finish the chemisette; and a brown velvet girdle, the waist. The sleeves are long, close-fitting, and set in a regulation armhole. If desired, they may be elbow length and cut in one with the bodice, as shown in the small view. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. It requires, for size thirty-six, three yards and three-eighths of thirty-six-inch material.

NO. 5501, LADIES' SKIRT (15 cents).—Brown velvet of rich bronze shade was effectively combined with taffeta plaid silk in tones of Saxe blue, tan and brown, in the development of this handsome skirt. The tunic has straight lower edge, making it suitable for development in bordered material or flouncing. It is fashioned in two styles, as shown in two views. The pattern may be had in five sizes, from twenty-two to thirty inches waist measure. It requires for size twenty-six, three yards and a quarter of forty-four-inch material. The foundation is two-piece, and measures a yard and a half at the hem.



5493-5495

5505-5521-5480 Hat

5511-5501-5480 Hat

GOWNS AND HATS FOR DRESS OCCASIONS

For other views and descriptions see opposite page



5517-5473

5515-5525
334, Transfer Design

5513-5487

ATTRACTIVE TOILETTES FOR AFTERNOON WEAR

For other views and descriptions see page 38



5522

5486-5481
St. Transfer Design

5475

ORIGINAL MODELS FOR THEATER AND DINNER
For other views and descriptions see page 38

Descriptions of Pages 36 and 37

No. 5517, LADIES' WAIST (15 cents).—Since the fashion of having the waist and skirt of different materials and colorings has been generally accepted, very attractive developments have made their appearance. What could be more artistic or pleasing than this charming waist and peplum of blue velvet which accompanies this black satin skirt? The girdle and tie observe the color-tone and material of the skirt. The collar is of white satin. The arrangement of the pleats, continuing from the waist at both back and front into the peplum, is a smart innovation. The pattern may be had in six sizes, from thirty-two to forty-two inches bust measure. It requires, for size thirty-six, two yards and seven-eighths of forty-four-inch material, and a yard and three-quarters extra of this width for the peplum. The tie requires a yard and a half.



5517

No. 5473, LADIES' SKIRT (15 cents).—The fulness in the peplum permits of no superfluous material about the waist of the skirt. It must be fashioned of soft fabric. To this end, satin was chosen. The sides may be fitted or gathered, as preferred, and the back may either be fashioned with inverted pleat or gathered. The pattern comes in nine sizes, from twenty-two to thirty-eight inches waist measure. It requires, for size twenty-six, three yards and a half of forty-four-inch material. The skirt is five-gored, and about the lower edge measures two yards and three-eighths.



5473

No. 5515, LADIES' WAIST (15 cents).—Velvet of royal-blue tone was chosen as trimming for this attractive waist, and very effective it is against the neutral background of gray charmeuse in which the gown was developed. The embroidery on the tab, for which Transfer Design No. 554 was used, is also of this tone of silk. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six, two yards and three-eighths of forty-four-inch goods.



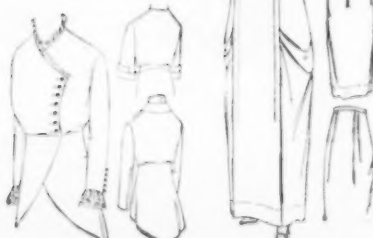
5515

No. 5525, LADIES' SKIRT (15 cents).—This skirt of gray charmeuse, embroidered with Transfer Design No. 554, may be cut in six sizes, from twenty-two to thirty-two waist. It requires for size thirty-six, two yards and three-quarters of thirty-six-inch material. The skirt is two-piece, and a yard and three-quarters at the hem.



5525

No. 5513, LADIES' WAIST (15 cents).—The gown illustrated on page 36 was developed in plaid broadcloth in blue, tan and white. The waist has attractive collar and girdle of gray panne velvet. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust. It requires, for size thirty-six, two yards and three-eighths of forty-four-inch material. If the peplum shown in the small view to the left be used, an extra yard of this width is necessary.



5513

No. 5487, LADIES' SKIRT (15 cents).—When the development is in plaid, a model with as few gores as possible should be chosen, in order that the difficulty in matching checks and colors be reduced to the minimum. A two-gored model, with front panel, attractive drapery at either side, and fulness at the back waistline laid in soft pleats, was the choice for this skirt of tartan broadcloth. The pattern may be had in five sizes, from twenty-two to thirty inches waist measure. It requires, for size twenty-six, two yards and five-eighths of forty-four-inch material. The skirt is two-piece, and when completed measures a yard and three-quarters around the bottom.

No. 5522, MISSES' DRESS (15 cents).—Could the women of a hundred years ago pay a brief visit to our material realm of fashion, they would find many features of their day much in vogue at the present time, among others the fichu and the flounced skirt, two attractive characteristics of the illustrated model. The development was in shadow-lace flouncing. The skirt is three-tier, each flounce having a straight lower edge. The waist has berthra arrangement of lace, and a girdle of French blue silk finishes the frock. The pattern may be had in five sizes, from fourteen to eighteen years. It requires, for the sixteen-year size, four yards and seven-eighths of forty-four-inch material. The foundation skirt is three-piece, and measures a yard and a half at the hem.

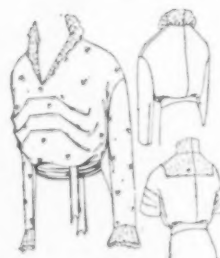
No. 5486, LADIES' WAIST (15 cents).—This lovely model is subject to much variation. It may have either V-opening, with high lace flounce about the neck, be cut low and square, as in the main view, or be fashioned with a yoke, as pictured to the right. The development was in gray charmeuse, and Transfer Design No. 341 was used for embroidery. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. It requires, for size thirty-six, two yards and three-eighths of thirty-six-inch material.

No. 5481, LADIES' SKIRT (15 cents).—Harmony in arrangement of the drapery in this waist and skirt at once appeals to the artistic eye. The fulness, confined in tucks across the front, falls in soft folds at either side, thus creating a decided bouffant appearance. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. It requires, for size twenty-six, two yards and three-quarters of forty-four-inch material. The skirt is two-piece, and measures one yard and three-eighths at the lower edge.

No. 5475, LADIES' AND MISSES' ONE-PIECE SHAWL WRAP (15 cents).—As illustrated on page 37, the wrap was developed in velvet brocade lined throughout with white satin. The large collar is of ermine. The wrap is fully described and again illustrated on page 41.



5522



5486



5481



5509-5529

5528-5445

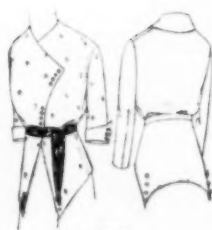
5497-5523

LEADERS IN FALL GOWNS AND COATS

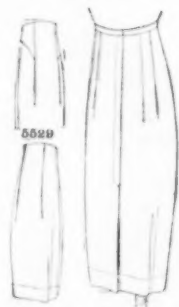
For other views and descriptions see page 40

LEADERS IN FALL GOWNS AND COATS

NO. 5509, LADIES' WAIST (15 cents).—A charming gown for reception, tea or wedding is this, illustrated on page 39. The development was in navy-blue satin. The attractive rolling collar and turned-back cuffs are of white satin. The chemisette is of Milan lace. No peplum is shown on the main view of the waist, but one of very pleasing style, as shown in the small view, may be added, if preferred. The introduction of the tunic adds greatly to the style of the gown. It is desirable because simulating the popular coat-dress. The one-button closing is a smart feature of fall and winter models whether used on jacket or waist. Silk, crêpe de Chine and velvet are materials which lend themselves well for development after this model. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. It requires for size thirty-six, two yards and seven-eighths of thirty-six-inch material, and three-quarters of a yard extra for the peplum.



5509



5529



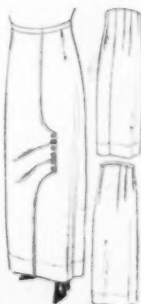
5528

NO. 5529, LADIES' SKIRT (15 cents).—The general outlines of skirts remain unchanged this season. They continue full about the hips and waist, the great difference being that this fulness is more accented than heretofore. Soft pleats, not only at the center-back but also over the sides and well toward the front, appear in the latest models. In soft fabrics these are very attractive; for, although much material is really confined there, it is disposed of so artistically that the effect is most charming. Two distinctive varieties of skirts, known as the peg-top and leg-o'-mutton, have made their appearance this fall and will continue in favor during the winter season. The back view of this model may be seen to the right. The yoke shown in this view is a pretty detail which may be used or omitted according to the fancy of the wearer. The pattern may be had in five sizes, from twenty-two to thirty inches waist measure. It requires for size twenty-six, two yards and seven-eighths of forty-four-inch material. The skirt is three-piece, and measures a yard and five-eighths at the hem.

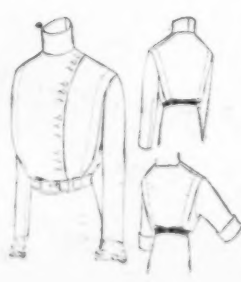


5445

NO. 5528, LADIES' COAT (15 cents).—With the arrival of fall have come many attractive designs heretofore unknown to fashion. This smart coat on Balkan lines is one of these. It had its birth in the recent controversies of the East, and was carried West with the turbulent war cry. Vivid Bulgarian colorings and other Oriental details have accompanied it and been adapted to Western requirements. The drawn-in effect at the hem is the unique characteristic of this style. The development was in gray chinchilla. Collar, cuffs and buttons are of black velvet. The model comes in two lengths, and with sleeves either set-in at the regulation line or attached to the dropped shoulder. If desired, the band may be omitted, as shown in the small view. Many materials equally pleasing suggest themselves, velour de laine, velvet, silk or satin, either plain or brocade, and serge develop this model most effectively. The pattern may be had in three sizes, small, medium and large. It requires for the medium size three yards and three-quarters of forty-four-inch material.



5523



5497

NO. 5445, LADIES' THREE-PIECE SKIRT (15 cents).—Drapery in some form still characterizes the up-to-date skirt, for once the liking for the straight lines of older models had yielded to the newer form, the graceful, becoming folds won a permanent place in feminine affections. Then, too, women soon realized that the real beauty of the new soft materials could be developed only by drapery. In this skirt of black Canton crêpe the slight folds drawn up under the narrow and pointed front panel give a peculiar grace to the design, which makes a strong appeal to good taste. The extra fulness over the hips is laid in soft gathers, while a back panel is simulated by pleats, which are stitched down just over the turn of the hips. The pattern may be had in six sizes, from twenty-two to thirty-two inches waist measure. To make the skirt in size twenty-six will require two yards and five-eighths of material forty-four inches wide. At the lower edge the skirt will measure a yard and five-eighths when completed.

NO. 5497, LADIES' WAIST (15 cents).—Each season brings designs in woman's dress which seem to say the last word in all that makes for charm and good style. And yet that last word is never said, for the newer models make an even stronger appeal. In this waist, combined with Skirt No. 5523, we have one of the fall costumes which attest the skill of the modern designer. It is made of gray satin, a fabric so suitable for the present-day gown that it is extremely popular. A most attractive feature of the blouse, as shown on page 39, is the exquisite embroidery of cuffs, neck-edge and front. This was done in blue silk, after Transfer Design No. 352. The pattern is obtainable in eight sizes, from thirty-two to forty-six inches bust measure. Two yards and a quarter of material forty-four inches wide will be needed to make the waist in size thirty-six. If insertion is used instead of the hand embroidery, a yard and a half will be needed.

NO. 5523, LADIES' ONE- OR TWO-PIECE SKIRT (15 cents).—For the woman who really prefers the unbroken lines of the undraped skirt, but wishes to conform in a measure to the prevailing demand for drapery, this is one of the best of models. As illustrated on page 39, with Waist No. 5497, it is developed in gray satin and makes a charming frock for informal dinners, afternoon teas, and the other social affairs when full dress is not required. The blue girdle is in accord with the embroidery on the waist. Messaline, charmeuse, velvet, broadcloth, or any light-weight woolen goods, such as serge or cashmere, will also be suitable materials. The pleated section, which relieves the plain appearance of the front, may be omitted if the more simple development is desired. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. For size twenty-six, two yards and three-quarters of forty-four-inch material will be necessary. When finished the skirt will measure one yard and five-eighths at the hem.

In spite of many protests against the new fashions in woman's dress, women go quietly on wearing the narrow skirts and rejoicing in them. Every woman who has ever worn one of the new skirts rejoices. She knows that it is lighter and more comfortable than the full folds of other days. She also knows that it is more becoming, and so it is popular in spite of criticism.

A GRACEFUL EVENING WRAP

From an Uncut Broché Shawl

NO. 5475, LADIES' AND MISSES' SHAWL-WRAP (15 cents).

—There are few homes in which there are not one or more lovely old-fashioned shawls, Persian, East Indian, broché or cashmere. Perhaps you would appreciate knowing how to develop these into lovely afternoon and evening wraps, than which no garments of ermine, lace and velvet can be more attractive or charming? If the shawls be fringed, so much the better, as the fringe adds rather than detracts from the general effect. If they be of light tone, they are equally desirable for evening, but, not so practical for general wear. Could any style of evening wrap be dainter than a white cashmere shawl heavily fringed with silk and developed after this model, or, for practical wear, could any wrap be smarter in effect than the one developed as illustrated? This wrap was made from a broché shawl, without cutting, which, perhaps, is one of its most desirable features, as old shawls are valuable, not alone from a monetary consideration but because of association. Regardless of the beauty of the wrap to be achieved, many a woman would ponder the question long before consenting to cut her shawl. But if she may have the wrap while still keeping the shawl intact, that is a different matter.

THE shawl is lined throughout in one large piece, with any preferred material and shade. Dark green faille silk was the choice for the lining of the pictured wrap. The lengths of silk are run together till the width equals that of the shawl. It is then stitched to the shawl at the very outer edge, and the square of material is draped in the manner indicated, the center-back forming the hood; and the remaining ends of the same side, the lapels. The lower edge may be reversed to show the lining, or left hanging free, as shown in the small view, subject only to the fancy of the wearer. The remaining two sides are caught up to form the sleeves. Two fasteners or ornaments are required, one for the end of the revers, and another for the lower section.



5475

Braid ornaments, of shade similar to the silk lining and the main color scheme of the shawl itself, were chosen for the garment. But in order to have a charming wrap such as this, it is really not necessary to have a shawl. Broadcloth, velvet, satin and silk, either plain or brocaded, lined and treated in the manner described, may be used. It is not important that the measurements be exactly the same, a smaller or larger piece of material will develop most effectively.

One version shown in the small view below is in light blue velvet brocade with large floral motif. It demonstrates effectively the possibilities of the model for development in material by the yard. It is lined throughout with pale blue satin. The lower hem is not reversed, as in the main view, but hangs straight, thus giving the long, slender silhouette. The effect is chic and charming, as is that of the adjoining model made of a Paisley shawl with lining of pale yellow, the fringed edges hanging in cape effect. The fastening is effected by means of cord and tassels, a smart departure from the buttons and recognized closing of previous seasons.

The woman who has little time, whether little or much money, will find the design meets her requirements in every way. The loose negligee lines, essential for wear with the delicate diaphanous evening gown, the charming simplicity of its construction coming as a boon to the busy yet fastidious housewife, the ease with which it may be donned and removed, and the actual warmth and comfort derived, all combine in rendering it a suitable and fascinating wrap. The pattern may be had in one size. To make it as illustrated requires a shawl sixty-six by sixty-eight inches, or two yards and three-quarters of thirty-six-inch material, and a like quantity for the lining. Either two braid ornaments, so fashionable this season, two large, fancy jeweled buttons, or one long cord and tassel for the lower hem, will be necessary for the closing.



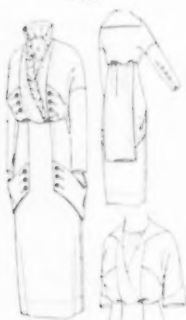
5475



Peplums Characterize Youthful Frocks



5482



5484



5522

NO. 5482, MISSES' DRESS (15 cents).—Two frocks, each equally distinctive and pleasing, are illustrated above, fashioned after this model. The first shows the design without the peplum; the second, with the peplum. For the first, gray eponge, combined with dark gray satin for sleeves, collar and girdle, was used. The waist and peplum of the second version are of navy-blue silk. Cuffs and inside of collar are of tan-and-blue plaid silk like that used for the skirt. The bodice may have body and sleeve fashioned in one, or the sleeve may be set-in, as shown in the two views. The skirt has pleats which terminate below the knee, thus permitting extra freedom in walking. The pattern may be had in five sizes, from fourteen to eighteen years. It requires, for size sixteen, five yards of material forty-four inches wide. The skirt is three-piece, and at the hem measures a yard and a quarter.

No. 5484, MISSES' DRESS (15 cents).—This attractive frock is quite smart enough for any afternoon occasion, tea, or matinee. The pattern may be had in five sizes, from fourteen to eighteen years. For size sixteen it requires four yards and three-eighths of forty-four inch material. The foundation is two-piece, and is a yard and three-eighths at the hem.

No. 5522, MISSES' DRESS (15 cents).—The grace and simplicity of this model appeal at once to the admirer of dainty, girlish frocks. It was developed in pale pink batiste. A girdle of blue satin ribbon tied in a large bow at the left side completes the costume. For other views and descriptions of this dress see page 37.

No. 5488, MISSES' DRESS (15 cents).—Frocks for practical wear should be developed in serviceable material, such as illustrated above. Dark blue serge was the fabric chosen for the dress, and tan silk for the collar and cuffs. The girdle and tie are of tan, green and blue tartan silk. The blouse shows considerable fullness across the bust and at the waistline, both back and front. It may be fashioned body and sleeve in one, or with set-in sleeve, as desired. The skirt has stylish tab extending from the left side across the center-front. The fullness at the back waistline is laid in soft pleats. The pattern may be had in five sizes, from fourteen to eighteen years. It requires, for size sixteen, four yards and a half of forty-four-inch material. The skirt is three-piece, and measures a yard and a quarter around the bottom.

No. 5260, CHILDREN'S HATS (10 cents).—Mothers no longer go to the expense of ordering their young daughter's hats from the milliner. They make them at home. This hat, shown above, was developed in blue serge like the dress. An inexpensive quill inserted at the left side is its sole trimming. The pattern comes in three sizes, small, medium and large, and contains three styles. Any size requires, for the collapsible, three-quarters and for each of the others a half yard of thirty-six-inch material.



5488

For other views and descriptions see page 37



5240 - 5502

5478



5496

5474

5474

NO. 5240, MISSES' AND GIRL'S BALKAN BLOUSE (10 cents).—The attractive blouse on half-negligee lines permits of ease and freedom, and, for the growing girl, whether at school or play, is very popular. The pictured blouse is on these lines. It was made of gray agaric, material which requires no ironing. It is fastened directly in front, has open V-neck and long sleeves, but, if desired, short sleeves, as shown in the small view, may be used. The pattern is cut in seven sizes, from six to eighteen years. It requires, for size ten, two yards and a quarter of forty-four-inch material.

No. 5502, MISSES' SKIRT (15 cents).—One of the most serviceable of the new fabrics of a season ago was agaric, with its variations of eponge and ratine. Now its appeal is greatly increased, as it may be had in attractive plaids. This was the fabric, in colors of blue and gray, chosen for this skirt. The model fits snugly at the waist and over the hips, and has the fashionable narrow lines at the hem. The pattern comes in five sizes, from fourteen to eighteen years. It requires, for size sixteen, two yards and a half of forty-four-inch material. The skirt is five-gored, and about the lower edge measures a yard and three-quarters.

No. 5478, MISSES' DRESS (15 cents).—Drapery is permitted the girl, but it must be very slight. The model above shows its discreet use in both waist and skirt, where two small folds appear in the front of either garment. The material chosen was navy-blue crêpe de Chine, and Futurist silk in shades of red, tan and blue was used for the girdle and band. The long tabs are pleasing features. Other variations of the model may be seen to the left. The pattern may be had in six sizes, from thirteen to eighteen years. It requires, for size fifteen, four yards of thirty-six-inch material. The collar takes a quarter of a yard. The skirt is two-piece, and at the hem measures a yard and three-eighths.



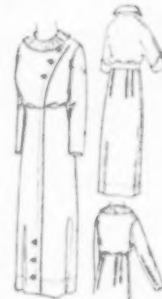
5478

No. 5496, MISSES' DRESS (15 cents).—School and business girls cling to wash frocks far into the fall and winter. They realize the advantages of the weekly tubbing. For this reason many fabrics which heretofore were considered only suitable for summer are now worn all the year 'round. Wash silk, in which this model was developed, is one of these. The colors chosen are tan and dark green stripe. Green silk girdle and tie and tan silk collar and cuffs add an attractive tone note to the frock. The pattern may be had in six sizes, from thirteen to eighteen years. It requires, for size fifteen, four yards and seven-eighths of thirty-six-inch material. The skirt is three-piece, and measures a yard and five-eighths about the lower edge.



5474

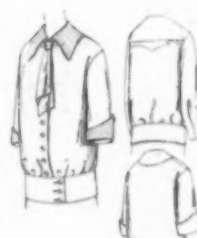
No. 5474, MISSES' DRESS (15 cents).—Sufficient variety is apparent in this model to permit of two frocks differing in general appearance, as may be observed by the two main views. The first was made of ecru-color taffeta combined with lace. The second was developed in blue cotton crêpe. Collar and cuffs are of yellow silk. Pattern is in five sizes, from fourteen to eighteen years. It requires, for size sixteen, three yards and three-quarters of forty-four-inch material. The skirt is one-piece, and a yard and three-eighths at the hem.



5496



5502



5240



Balkan Styles for Juveniles

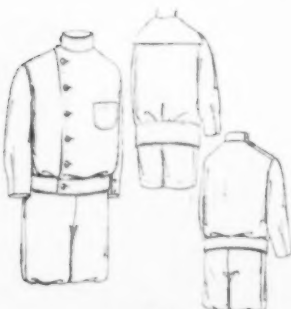
No. 5518, GIRL'S DRESS (15 cents).—Waistlines in children's frocks have always been below regulation, but the past few months have seen the line drop several inches until now it appears at the hip, as evidenced in the practical frock with development in striped chambray illustrated to the left. Collar and cuffs are of white linen, and the tie of plaid silk. The pattern comes in five sizes, from four to twelve years. It requires, for the eight-year size, two yards and three-quarters of forty-four-inch material.

No. 5476, GIRL'S COAT (15 cents).—Drawn-in effects at the hips are not adapted solely to woman's jackets. Those of the girl are also fashioned on these lines, and very attractive they are, as may be seen by the above illustration, two versions of which are given. The first, with cutaway front, was developed in navy-blue velvet trimmed with imitation ermine; the second, with square lines at the hem, was made of brown corduroy, with white corduroy collar. The pattern comes in five sizes, from six to fourteen years. It requires, for the ten-year size, three yards and a half of material forty-four inches wide.



5518

No. 5140, LADIES', MISSES' AND GIRLS' HATS (10 cents).—It has long been a recognized fact that the hat has more to do with creating a smart appearance than any other part of the outfit, and the question of how to have an attractive hat for the money in hand has been a problem to the feminine mind. The answer to the question is "make it yourself". It will thus cost two-thirds less, will harmonize with the suit or frock and will suit the wearer's individual style. This hat is of blue velvet like the coat. The underfacing and the band about the crown are of white satin. The pattern contains three styles, and may be had in three sizes, ladies', misses' and girls'. Any size requires seven-eighths of a yard of forty-four-inch material.



5472

No. 5472, BOY'S BALKAN SUIT (15 cents).—The blouse on Balkan lines is quite as attractive for the small boy as for his sister. As shown in the design above, it is very pleasing. The development was in gray serge, but linen, agarie or tweed might also be used. Knickerbocker trousers and shield complete the outfit. The pattern is cut in four sizes, from two to eight years. It requires, for the four-year size, two yards and a half of material thirty-six inches wide.

No. 5504, CHILD'S DRESS (15 cents).—Very pleasing is this dainty one-piece dress with surplice closing. The material chosen was white lawn, and eyelet embroidery was used for the long collar and stylish little cuffs. The shield is made of the dress fabric and hemstitched at the upper part. A black leather belt is worn with the frock. Long sleeve and a trimming of banding are shown in the small view below. The pattern may be had in four sizes, from two to eight years of age. For the four-year size, it requires two yards and a half of thirty-six-inch goods.

No. 5260, CHILDREN'S HATS (10 cents).—This charming little hat, with its smartly turned-back rim, was developed in white washable corduroy. The pattern contains three styles of hats, collapsible, Tyrolean and Tam-o'-Shanter, and may be had in three sizes, small, medium and large. Any size requires, for the collapsible, three-quarters of a yard, and for each of the others a half-yard of thirty-six-inch material. Transfer Design 323 makes a pretty scalloped edge.



5504



5498

5530

5506

NO. 5498, CHILD'S DRESS (15 cents).—A pleasing frock for the little miss is this simple model in white wool rep. The wide belt of the material, with stitched edges, is a smart feature. There is considerable blouse to the waist, and the skirt is kilted. The small views show other developments, one of which suggests embroidered flouncing. This may be of cashmere, or French flannel, or of batiste if wash goods is desired. The pattern may be had in four sizes, for children from two to eight years. For the four-year size it requires two and three-eighth yards of material thirty-six inches wide; two and a half yards of embroidery flouncing twelve inches wide, and two yards of insertion.

No. 5530, CHILD'S DRESS (10 cents).—No better selection for the tiny tot's dress can be made than this Mother Hubbard model. It may have long or short sleeves, and the skirt may be gathered or tucked at the yoke. The neck may be finished square, with band trimming or with a standing collar. The little dress on the figure above was made of white muslin. The pattern may be had in five sizes, for children from six months to four years. For the two-year size it requires one and three-quarter yards of material thirty-six inches wide; three yards of insertion, and one and a quarter yards of lace edging.

No. 5506, CHILD'S DRESS (15 cents).—Mothers who make their little one's clothes will be quick to note the several possibilities in this design, and will appreciate the variations for two or three dresses from this single model. The large illustration above shows a pretty development in embroidered flouncing and allover, for which the round yoke and short sleeves were selected. The small views show other details. The pattern may be had in four sizes, for children from two to eight years. For the four-year size it requires two and one-eighth yards of material thirty-six inches wide; two and five-eighth yards of bordered material or flouncing; one quarter yard of goods twenty-seven inches wide for yoke.



5498

No. 5514, MISSES' COAT (15 cents).—A very chic model is shown on the above figures, front and back views, of different developments. One is in brown eponge, and the other in plain blue broadcloth trimmed with plaid. Both are extremely smart, and show the



5514-5488

5514-5488



5514

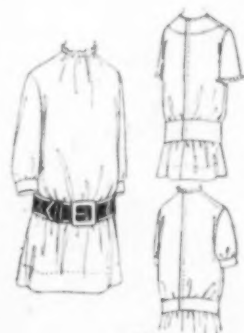


5514

most correct peplum. Quite another style of coat may also be developed from this model, as will be seen in the small views. It is somewhat in the Balkan effect, but having tucks instead of gathers at the belt, which is very wide and drops below the hips. The pattern may be had in three sizes, for girls from fourteen to eighteen years. For the sixteen-year size, it requires two and five-eighth yards of material forty-four inches wide; one and a half yards of contrasting material for collar, cuffs and belt, and seven buttons.



5530



5506

No. 5488, MISSES' DRESS (15 cents).—The figures above show two developments of a costume, embracing a dress and coat. The dress is illustrated and described in detail on page 42. It has a simple blouse, with collar and cuffs of contrasting material. The skirt, draped in unique fashion, is of brown eponge in one model and plaid broadcloth in the other.

SIMPLICITY PREVAILS IN



5494



5494

NO. 5494, GIRL'S DRESS WITH SHIELD (15 cents).—Whether it be true, as charged, that woman's dress approaches the ridiculous, certain it is that she looks well to the ways of her children's clothing and prevents any suggestion of opprobrium clinging to their garments, for never have children been dressed with greater modesty, simplicity and charm. Invariably the material chosen is of the plainest and most durable; silks, ribbons and furbelows generally belong to party, afternoons or other rare occasions when the small girl is permitted to dine out with the parents. What could be better suited to all practical purposes than the small frock of the illustration? Chambray in blue-and-white stripe was the material chosen. White linen was used for the collar and shield. A blue silk tie finishes the dress. It has the up-to-date long-waisted effect with the corresponding abbreviated skirt. White bone buttons outline the front-closing from neck to hem. The sleeves shown

in the main view are long, but short sleeves are also provided, as may be seen in the small view below. The skirt is three-piece, and flares at the hem just enough for freedom. The pattern may be had in five sizes, from four to twelve years. It requires for the six-year size, two yards and a half of forty-four-inch material.



5266



5512

318, Transfer Design

5266

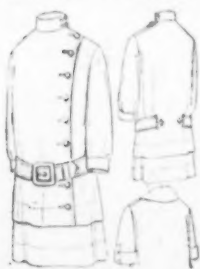


5266

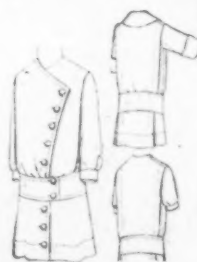
No. 5512, CHILD'S DRESS (15 cents).—A departure from the Balkan blouse and accompanying skirt is the blouse of similar construction, lengthened by a skirt, thus forming a one-piece dress. Such a dress is shown to the left of this page, and very attractive it is. It was made of plain and plaid goods. The pattern may be had in five sizes, from four to twelve years. It requires, for the eight-year size, two yards and three-quarters of forty-four-inch material.

No. 5266, CHILD'S DRESS (15 cents).—A proper appreciation of clothes, both for their practical and artistic value, should early be instilled into the child mind. It will offset the tendency to place on them more than their just value later on in life if she learns early that proper clothing is conducive to proper self-respect, and may be as dainty and attractive as position in life and the depth of the purse warrant. The model above, will serve well for the child's first lesson. The attractive embroidered edge on collar and cuffs, for which Transfer Design No. 318 was used, shows the beauty of handwork as an embellishment. Linen was the material used for the dress. The skirt is of blue silk. The skirt has straight lower edge, and may be either pleated or gathered, as preferred. The pattern may be had in five sizes, from two to ten years. It requires, for size six, two yards and a half of thirty-six-inch material.

No. 5508, GIRL'S DRESS (15 cents).—If the popularity of tartan this season be any criterion of the quantity of Scotch blood extant, the natural conclusion must be that it flows in almost every vein, for plaids are to be seen featuring almost every costume, either as separate waist, middie blouse, sash or skirt. Very pleasing is the small frock of blue-and-tan tartan pictured to the right. The collar and cuffs are of tan silk. Tan color braid buttons effect a front closing extending from neck to skirt-hem. The dress has wide side-pleats over the shoulders, fashionable dropped waistline, and attractive three-piece skirt. Either long or short sleeve may be used, as preferred. Challie, melton cloth, agaric and eponge may also be used. The pattern may be had in five sizes, from six to fourteen years. It requires, for size eight, three yards and a quarter of thirty-six-inch material.



5512



5508

5508



LITTLE GIRLS' DRESS

NO. 5524, GIRL'S DRESS (15 cents).—Unique construction is seldom more pleasing than this of the front closing of this dress. The tab extending from the right to the left side of the waist is very attractive. Two buttons finish the tab and are the sole fastening of the dress. Either long or short sleeve may be used, as shown in the two views. Pleats are cleverly inserted at the lower edge of the center-back, but no fulness appears at any other place in the three-piece skirt. The development was in blue serge. Tan cloth was used for collar and cuffs. A leather belt girds the dress at the lowered waistline. Many materials equally suitable for the model suggest themselves, as serge, challie, crêpe, agarie, wash corduroy and linen. The pattern may be had in five sizes, from six to fourteen years. It requires for size eight, three yards and one-eighth of thirty-six-inch material.

No. 5186, CHILD'S DRESS (15 cents).—The simpler the model the greater the appeal to the busy mother who does her own sewing. The attractive model to the right will meet with her hearty endorsement, not solely because of this simplicity of construction but because of its many charming up-to-date features. Side-closing which permits of the garment being easily donned and removed by the child herself, broad lines across the shoulders and chest, two styles of sleeve, long and short, as may be observed in both views, and attractive rounding collar and smart tie all testify to this. The development was in gray agarie. The collar and cuffs are of red sponge. The pattern may be had in five sizes, from two to ten years. It requires for size four, a yard and three-quarters of forty-four-inch material.

The Balkan
and Lowered
Waistline
Remain Smart



5492



5516



5516



5186



5524

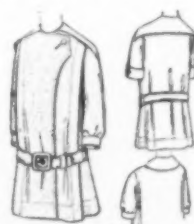
5524

No. 5516, GIRL'S DRESS (15 cents).—Calico, linen, challie and chambray, materials which may go in the tub weekly and come out like new, are now considered quite as suitable for late fall and winter wear as for warm weather. Necessary warmth is afforded by additional outside wraps and heavier undergarments. The heating of modern homes has, perhaps, had much to do with this change, which in every particular is advisable, as such frocks are conducive to perfect cleanliness. The necessity for washing or cleaning is apt to be overlooked in the frock of silk or wool. The illustrated model above was developed in dotted calico of tan color. The collar is of blue linen. Wide pleats over the shoulders and lowered waistline are up-to-date features. The pattern may be had in five sizes, from four to twelve years. It requires for the eight-year size, three yards and an eighth of forty-four-inch material.



5492

No. 5492, GIRL'S DRESS (15 cents).—A pleasing fancy in children's frocks is the introduction of features found in the up-to-date models for grown-ups. Such a feature may be seen in the illustrated model to the left in both fichu collar and waist drapery. The fichu lends a softening touch quite charming to extreme youth, and the drapery, appearing over the chest, gives additional breadth to the slender outlines. Figured crêpe of ocher shade with large blue motifs was the material chosen. The fichu and cuffs are of brocaded silk edged with lace, and the small shield is of sheer linen. Blue velvet buttons add a pretty touch to the drapery, and adorn the front-closing at the lowered waistline. The pattern is cut in five sizes, from six to fourteen years. It requires for the eight-year size, three yards and three-eighths of thirty-six-inch material; five-eighths of a yard make the fichu.



5186



Practical Frocks Combine Ease and Beauty

NO. 5507, LADIES' WAIST (15 cents).—Every detail of this model is characterized by good taste and elegance. The easy-fitting lines of the waist, the long sleeve, V-neck and attractive side-closing, render it suitable for serviceable wear. The development was in black crêpe de Chine. Collar, girdle and cuffs are of blue satin, with white cube motif. The buttons are of white braid. A number of pleasing variations may be seen in the small view to the left. Agaric, serge, challie and silk are equally desirable materials for the dress. The pattern is cut in nine sizes, from thirty-two to forty-eight inches bust measure. It requires for size thirty-six, two yards and three-eighths of forty-four-inch material.

NO. 5473, LADIES' SKIRT (15 cents).—The choice of model for the serviceable skirt should be made with care, as simple, graceful lines and little trimming are advisable. Such a model is illustrated above. No fulness appears at waist, hips or hem. Although, if the material be soft, the gathers shown at the back waistline of the small view may be used in preference to the inverted pleat. The material chosen was black crêpe de Chine. The pattern may be had in nine sizes, from twenty-two to thirty-eight inches waist measure. It requires for size twenty-six, three yards and a half of forty-four-inch material. The skirt is five-gored, and measures two yards and three-eighths at the hem when completed.

NO. 5519, LADIES' DRESS (15 cents).—Checks are the smart designs of fall materials, just as cubes were for summer fabrics. They come in silk, agaric, broadcloth and serge, and are equally attractive in each. This charming frock was developed in check silk of blue, tan and black shades. Collar and cuffs are of tan silk, and the girdle of black velvet caught at the side-front by a bone buckle. Small black buttons outline the closing of vest, waist and skirt. The back view of the model may be seen below to the right. The pattern may be had in nine sizes, from thirty-two to forty-eight inches bust measure. It requires for size thirty-six, four yards and a half of forty-four-inch material. The skirt is six-gored, and when finished measures a yard and five-eighths at the lower edge.

NO. 5526, LADIES' DRESS (15 cents).—Back and front views of this frock show the model in different developments; the first is in light blue eponge, the second in cream-colored eponge. Either long or short sleeves and high or low neck may be used. The pattern comes in nine sizes, from thirty-two to forty-eight inches bust measure. Size thirty-six requires four yards and a quarter of forty-four-inch material. A quarter of a yard will cut the collar. The skirt is four-gored, with inverted pleat or gathered back, and measures two yards and an eighth at the hem.



Essentials of the Wardrobe

NO. 5510, LADIES' AND MISSES' CHEMISE OR UNDERVEST (10 cents).—Essential to the slender silhouette is the sheer undergarment without weight or superfluous material. Such a garment is illustrated to the right. The embroidery at neck and arms, for which Transfer Design No. 323 was used, constitutes the only trimming. The pattern comes in three sizes, small, medium and large. Medium size requires two yards and three-eighths of thirty-six-inch material.

No. 5499, LADIES' EMPIRE WRAPPER (15 cents).—It is very important to the woman of refinement that her morning dress be neat and attractive. This model will answer every requirement for negligee purposes. The shade chosen was pale pink, with large blue floral motif and pink collar. The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. It requires, for size thirty-six, four yards and three-quarters of forty-four-inch material. At the lower edge the skirt measures a yard and three-quarters.

No. 5500, COMBINATION WORK-BAG APRON OR TRAVELING CASE (10 cents).—This attractive work-bag, apron and case, which can be shifted from one to the other purpose, according to the occasion and demand, is a great convenience to women either at home or abroad. It was made of figured rubberized cretonne in shades of cream and blue. The overlapped section is edged with lace. The pattern comes in one size, and requires a yard and three-eighths of thirty-six-inch material for development.



5510

323 Transfer

5499

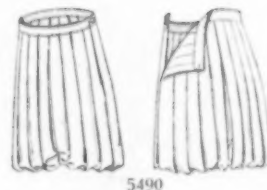
5316-5500



5520



5480



5490



5477

No. 5520, GIRLS' HATS (10 cents).—Since hats

are now made so easily at home and at so little cost, it is the exception when a child wears the shop-purchased hat. This pattern includes three distinct styles, any of which may be developed in material to match either the coat or dress worn. Velvet, corduroy, serge and mixture are all suitable materials. The pattern may be had in three sizes, small, medium and large. The Tam-o'-Shanter requires five-eighths of a yard, for any size, and each of the other hats a half yard of forty-four-inch material.

No. 5480, LADIES' AND MISSES' HATS (10 cents).—For years the problem with the woman of taste has been how to have an attractive hat to harmonize with her costume for the amount of money she is at liberty to spend. This pattern, which includes four different styles of the most up-to-date models of the season, is the answer to her question. It comes in two sizes, ladies' and misses'. The Tam-o'-Shanter and sailor hat require five-eighths of a yard, and the boat-shaped and rolling brim styles a half yard of material forty-four inches wide.

No. 5490, MISSES' AND GIRLS' BLOOMERS (10 cents).—For "gym" wear bloomers are a necessity. They are also quite an expense, if purchased ready-made. The simplicity of the construction and the ease with which the work may be done at home testify to the extravagance of getting the garment ready-to-wear. As illustrated, the bloomers were developed in fine serge. The pattern comes in seven sizes, from six to eighteen years. For the eight-year size, it requires two yards of forty-four-inch material.

No. 5477, LADIES' HOUSE DRESS (15 cents).—The aim of the modern home woman is to have her house-dress of good serviceable material and of dainty and attractive appearance. The time has

gone by when last year's cast-off garments do duty for the home. The dress must be washable, neat and practical. Such a dress is pictured to the left. The development was in striped blue-and-gray chambray. The front is reversible—a desirable feature of the house dress. The pattern comes in nine sizes, from thirty-two to forty-eight inches bust measure. It requires, for thirty-six size, four yards of forty-four-inch goods. The skirt is six-gored, and a yard and five-eighths at the hem.



5510

327, Transfer Design

5499



Filling the Christmas Chest

By GENEVIEVE STERLING



IF CHRISTMAS, in other years, has proven your undoing, why not lay the holiday bugbear once and for all by starting a Christmas chest? The best time to add this worry-saver to your list of belongings is—the day after last Christmas; but, even now, with two full months before the holidays roll around again, it is not too late to profit by its possession.

The advantage of a Christmas chest is that it forms a constant reminder. You never look at its discreetly closed lid without thinking at once of Jane, or Cousin Lottie, or Betty Junior, or Father, and wondering what would be the very most satisfactory present you could possibly plan. And it does not take many of these wonderings before your entire Christmas list finds itself all neatly tabulated and arranged. Start your Christmas chest tomorrow, then. A discarded shirt-waist box will do, or you can make a chest out of a small dry-goods box, covered and lined with cretonne, put on rollers, and with a cretonne-covered lid fastened on with hinges. Of course, if you are the fortunate possessor of a real cedar chest, you should dedicate it at once to this Christmas use, for it will be roomy enough to hold articles of all sizes.

ONE of the first contributions to the chest is sure to be a sofa-pillow, for this is something that is as popular with Brother Bill at college as with the young friend who is just starting house-keeping in a brand-new home with a dignified "Mrs." before her name.

The stenciled pillow needs so little aid from the embroidery needle to make its design and coloring effective that it commends itself at once to the busy housewife. A particularly attractive pillow for those who like cheery colors is in a poppy design (No. 10335), with the flowers stenciled in shades of red on art ticking, the leaves and stems outlined in two shades of green, the floating ribbon which makes part of the design outlined in yellow, and the poppies themselves worked in red in skeleton outline—or long-and-short stitch—with a little touch of black here and there for shading.

(This pillow-cover, No. 10335, stenciled in colors on art ticking, 22x22, 25 cents; back, 15 cents extra; cord, 25 cents extra. Pillow, front and back, and cord, free for two 50-cent subscriptions. Twelve skeins of colored floss, silk or cotton for working, 50 cents extra.)

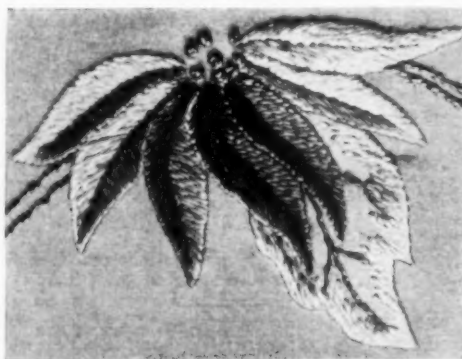
Another gift which would be sure



A HANDSOME POPPY PILLOW, NO. 10335
STAMPED AND TINTED ON ART TICKING

of a warm welcome from the entire feminine contingent represented on your list of Christmas beneficiaries is a handsome écru linen table-cover, embroidered in a poinsettia design—the Christmas flower. There is scarcely any flower so decorative in effect as the flaming poinsettia, with its graceful leaves. Done solidly in shades of poinsettia red, against the neutral-tinted linen background, the square table-cover illustrated (No. 10336) is wonderfully attractive. The edge of the cover is buttonholed in écru cotton, with a scroll design in corners and at center-sides. The petals are done in solid Kensington, in two shades of red, the leaves in long-and-short stitch

in two shades of green, the stems and the French knots which fill the centers of the flowers in brown. The design itself is an extremely graceful one and is simply developed. (This table-cover, No. 10336, stamped on pure white or écru linen, 27x27, 60 cents, or free for two 50-cent subscriptions; size 36x36, 85 cents; free for three 50-cent subscriptions. Floss, silk cotton for working, 50 cents extra.)



DETAIL OF EFFECTIVE POINSETTIA DESIGN SHOWN
ON THE SQUARE TABLE-COVER, NO. 10336

THIS same design would make a pretty sofa-pillow cover, and one which would be "Christmas-y" in color and suggestion.

For the woman who is generous with her needle for the benefit of friends busier or less skilful than herself, there is a long list to choose from in deciding what she shall send forth in her Christmas packages. To her the work that goes into a dainty hand-made lingerie waist is a mere bagatelle.

while to Molly, who is a hard-working stenographer, it is an undertaking which cannot even be contemplated.

Why not, then, let Mollie's Christmas package contain a pretty waist which shall delight her soul, and which you can make for her at the expenditure of a very small amount of money and not too generous an outlay of time?

Select a design which can be quickly done in some of the simple stitches, and you will be surprised at the rapidity with which it emerges finished from your hands.

Eyelet and satin stitch are about the most effective mediums for shirt-waist embroidery, and have the added advantage of being rapidly worked.

A very pretty embroidery design which is equally attractive for Dutch neck or high-collared shirt-waist is shown in our illustration (No. 10337). The waist pattern used is McCall



AN ECRU LINEN TABLE-COVER EMBROIDERED
IN SCARLET POINSETTIA, NO. 10336

(Continued on page 52)



The New Conventionalized Embroidery

By HELEN THOMAS



EVERY season there springs up something new in embroidery or dress trimmings, which, when seen on a gown, immediately marks its wearer as a woman up-to-date. Of course, too much time and thought should not be expended on the question of clothes, but the well-balanced woman gives just enough to make her family take pride in her appearance, and give her friends pleasure.

Clever wits and nimble fingers will not hesitate to make use of these cunning little bunches of cherries and conventional roses for giving a chic touch to the new gown. At a glance they look stiff—but that's just the way they should look!

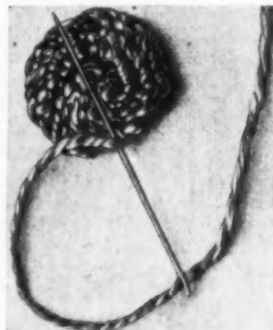
One waist in an exclusive French shop had a bunch of cherries, like the illustration, in each corner of its pretty collar, and another one on a tab that lapped over to the side—an effect so Frenchy and new that everyone wanted it—but the price! Another lovely dress was trimmed with five of the roses arranged upright in a straight line just beyond the side-closing, two on the waist and three on the skirt.

When embroidered on sash-ends and ribbon loops or bands for hats, these sprays are quite irresistible. There are altogether eighteen of the roses and cherries, given in four different sizes, included in the pattern, which is Transfer Design No. 554. Only a few are needed for a dress, so there will be some for scarf-ends and little bags. Very often these sprays are worked in satin-stitch with the new crewel wool, which costs about seven cents a skein (any medium-weight wool or cashmere mending-thread can be used, if the colors are good). But another pretty way, as shown in the illustration, is to fill in solid with French knots, using red-and-green mercerized cotton or silk.

Dainty sprays of the humble though much-beloved little buttercup are combined, for decorative purposes, with a feathery leafage somewhat resembling the asparagus tip. This, when embroid-



A BUNCH OF CHERRIES IN
FRENCH KNOTS
Transfer Design No. 554



DETAIL OF BUTTERCUP
BEFORE DRAWING UP
Transfer Design No. 553



SPRAY IN BUTTERCUP STITCH FOR SOFA-PILLOW OR CENTERPIECE
Transfer Design No. 553



CONVENTIONAL ROSE DESIGN
Transfer Design No. 554

ered in three shades of light-weight green silk floss, forms an unusually delicate and attractive background for the little yellow flowers. The buttercups themselves are developed in two ways: some are worked in satin-stitch, after having been lightly padded with a running stitch along the edges; the others, as may be seen at a glance, are quite different, standing up from the material in a most interestingly lifelike manner. They look something like the dear little

rambler roses, do they not? But really they are as different as can be. Shaped like little cups or buttercups, you can look right down into them and see cunning French knots where the stamens of the real flowers should be. These buttercups have just lately blossomed in the field of embroidery and are being joyfully welcomed, as they make such a pretty and unusual decoration for so many things. For instance, a lovely centerpiece of oyster-white linen was made by a simple arrangement of four of the sprays, some of the buttercups worked large and some worked small. A most effective pillow in this design

was covered with light brown linen on which two of the largest sprays were used, arranged diagonally. The little sprays can be used as a finishing touch for small bags, pin-cushions, etc. They are gracefully designed, quickly worked, and add a distinctive touch to the article on which they are embroidered.

The Transfer Pattern for these sprays is No. 553. It includes, altogether, fourteen sprays, four large ones like those in the illustration, and ten others that are smaller, thus providing enough variety in size and arrangement to suit individual tastes and many needs.

After the design has been transferred to the material, the buttercups should be made in the following way. Begin by outlining one of the little circles, using about six stitches. When this is completed, care must be taken that none of the following stitches are sewed through to the material. Into each one of the six outline

(Continued on page 53)



What's the use? You can't make better tomato soup than Campbell's. And think of the labor and fuss of making soup at home!

Think of the time consumed, and the heat required! You avoid all this with

Campbell's TOMATO SOUP

You know what choice materials we use, and how carefully they are prepared and blended. And you can have this rich, satisfying soup ready in three minutes simply by adding hot water—or milk if you prefer a tomato bisque.

Why not enjoy the benefit of our labor and experience, and our unrivaled equipment?

Just phone your grocer to send you half-a-dozen of Campbell's Tomato Soup today. That is the easy and practical way, the sensible way. Your money back if you want it.

21 kinds—10c a can

Asparagus	Julienne
Beef	Mock Turtle
Bouillon	Mulligatawny
Celery	Mutton Broth
Chicken	Ox-Tail
Chicken-Gumbo	Pea
(Okra)	Pepper Pot
Clam Bouillon	Printanier
Clam Chowder	Tomato
Consommé	Tomato-Okra
Vegetable	
Vermicelli-Tomato	



Look for the red-and-white label



"Teacher: 'Twas an extra plate Of Campbell's Soup that made me late."
"Good excuse; and bounteous larder Now you'll study all the harder."



Filling the Christmas Chest

(Continued from page 50)

Pattern for Ladies' Waist No. 10337. The square neck can be buttonholed, edged with a tiny frill of lace, or finished with a flat edge. The sleeves are set in with dainty beading at the shoulder seam. The embroidery design for the waist includes also a design for high collar. You would enjoy the addition of such a waist to your own wardrobe.

Really, the time required to embroider a waist such as this is so little that it is a wonder more of us have not sooner discovered how easily we may endear ourselves to our feminine friends. I hope before the holidays arrive your Christmas chest will find itself the custodian of several such dainty waists, to make glad the hearts of wishful friends.

(This waist, No. 10337, stamped on 2 yards of 40-inch lawn, 70 cents; free for three 50-cent subscriptions. On 2½ yards pure white linen, \$1.65, or free for six 50-cent subscriptions. Six skeins of embroidery cotton, 15 cents extra.)

And while you are thus sensibly choosing the sort of gifts which shall fill a real need, don't forget, among your friends, the mother of three or four small children. The way the Bobs and the Betties wear out their clothes is disheartening to any mother, most of all to her who has to struggle with household tasks and children's sewing unaided. Why not let your Christmas gift take a form that will mean lessened work for her? A fresh, sweet little frock for Betty will not prove an expensive present, and the simple bit of hand embroidery which you embellish it will please your



A LINGERIE WAIST IN SATIN-STITCH-AND EYELET EMBROIDERY DESIGN, NO. 10337
Ladies' Waist No. 4397

friend out of all proportion to the time it has required of you.

Incidentally, you probably have some Betties of your own for whom you will be delighted to make the pretty frock, No. 10341, shown in our illustration on page 79.

The little dress is cut by McCall Pattern for Child's Dress No. 5300. It fastens on the shoulder with buttons and buttonholes, the opening, sleeve edges and neck being buttonholed in scallops, in the center of each of which is an eyelet. The pretty yoke design is done in punched work, satin stitch and outline, is simple to do, and is so attractive, when developed, as to transform an otherwise simple little frock into one which has the air of the expensive

outfitting shops. Do put one in your Christmas chest at the same time that you hang one in your own Betty's well-stocked closet!

(This child's dress, No. 10341, stamped on white or blue rep., on 2 yards of 27-inch material, 85 cents, or free for three 50-cent subscriptions. On 1½ yards, 40-inch lawn, 50 cents, or free for two 50-cent subscriptions. Six skeins embroidery cotton, 15 cents extra.)

Pillow-slips form another popular contribution for that chest of ours.

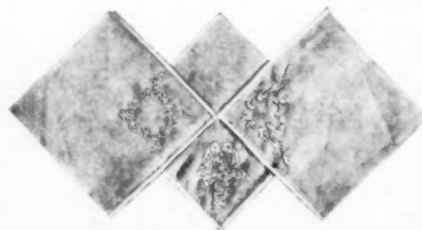
A graceful design (No. 10340) has an oval of punched work surrounded by a floral wreath in satin stitch. The pillow-slip edge is finished with buttonholed scallops.

(This pillow-slip design, No. 10340, stamped on pillow tubing, 44x36, 40 cents; pair, 75 cents, or free for three 50-

(Continued on page 79)



LINEN HANDKERCHIEF-CASE WITH HORN-OF-PLenty DESIGN NO. 10338



THREE Dainty HEMSTITCHED HANDKERCHIEFS EASILY EMBROIDERED, NO. 10339



PILLOW SLIP WITH BUTTONHOLED SCALLOP AND GRACEFUL PUNCHED WORK MOTIF NO. 10340

The New Conventionalized Embroidery

(Continued from page 51)

stitches work two buttonhole stitches; when the circle is completed, continue working rows of buttonholing around it until it is at least one inch across. To keep it flat, as shown in the detail illustration, add one or two stitches when necessary. Now overhand the last row in every stitch, and pull up the thread until the little flower is cup-shaped, with an opening across the top about a quarter of an inch wide. If desired, French knots can be worked inside the circle before starting the outlining. For these buttercups it is best to use yellow embroidery silk of medium weight that is firmly twisted.

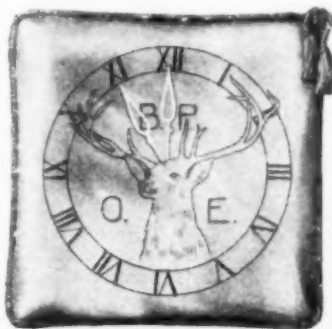
A smart little waist which is just exactly right for those occasions when a plain shirt waist is too plain, and a really dressy waist isn't just the thing, is made of a heavy quality of China silk, with embroidery in filet lace stitch. The embroidery has an unusually dainty appearance because it is so simple in design, and there is so little of it, making the blouse quite refreshing to the eye and a pleasant change from waists more elaborately trimmed and embroidered. The waist is made from McCall Pattern No. 5316. If the embroidery design had been developed in punched work, as a casual glance at the illustration would seem to indicate, a material of looser weave would have been chosen, such as linen or marquisette. But although the design is marked for punched work, a clever substitute was used, which is extremely effective and quickly finished. It is



WAIST DESIGN IN FILET-LACE
STITCH OR PUNCHED-WORK
Transfer Design No. 551
Ladies' Waist No. 5316



SASH END IN SATIN-STITCH
AND OUTLINE
Transfer Design No. 552



AN ATTRACTIVE ELK PILLOW
Transfer Design No. 555

the same stitch as that used for filet background or square-meshed net. Before starting the filet stitch, pad the edges of the flowers and stems with several rows of running stitches, using No. 18 embroidery cotton or medium-weight darning cotton, then work over the padding in satin-stitch with No. 30 embroidery cotton. The edge of the collar should be well padded and worked in close buttonholing.

In making the filet background care must be taken that the thread is only caught to the material at the edges of the design, as the goods is cut away from underneath after it has been finished. Place one section of the waist design in the center of the hoops, bring up needle at the lower right edge, put needle in at opposite left edge, so that the thread lies straight across, bring up needle on same side about a quarter of an inch higher up on edge, then work across and as before. When the thread would lie across a flower, instead of working from edge to edge of section, work from edge of section to edge of flower. Continue until threads reach top of section. Now start the lines of threads to run exactly across the ones made, so that little squares are formed, knotting the up-and-down thread into the crosswise threads at every square. These knots, of course, must not be caught to the material underneath, and care must be taken to keep the threads even. After the section is covered with the squares, the

(Continued on page 81)



U. S. Marines loading Post Toasties on Battleship Michigan at the Norfolk Navy Yard—(From actual photograph).

Post Toasties Follow the Flag

Uncle Sam provides the best of food, so it naturally follows that his fighting men have these delicious golden-brown bits of toasted Indian Corn, afloat as well as ashore.

The use of Post Toasties has become so general in our Naval service that one may find Jack Tar enjoying "Toasties" wherever the Flag takes him.

Many carloads of this appetizing food leave the model factories of the Postum Co. at Battle Creek each day and provide the world with one of the daintiest breakfast dishes imaginable—

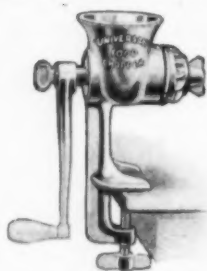
Wholesome Nourishing Easy to Serve

The best proof is a trial in your own home.

Post Toasties are sold by grocers everywhere—so you may

Get Yours

UNIVERSAL Home Needs



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HOW DO YOUR YOUNG PEOPLE SPEND SUNDAY AFTERNOON?

By AGNES ATHOL

WHAT is your family custom with regard to Sunday afternoon? It is not to those who have classes and functions connected with church work that any suggestions will apply; it is rather to the members of the busy family, the household where the sons and daughters go to business and look upon Sunday as a day of legitimate change and recreation. Is it your custom to seek a well-deserved easy chair, after you have washed up the dishes from the bountiful one-o'clock dinner, to glance at the paper or start the story you have saved since your magazine came home? Is it the usual thing for father to disappear for a comfortable nap, induced by his heavy and unaccustomed midday meal, while the sons and daughters simply "go out"?

WHERE do they go? Your daughter, to see her friends? What is your half-grown boy doing? When you pass a crowd of young men listlessly hanging about a street corner on a Sunday afternoon, does it ever occur to you to wonder why they are there? Do you ever consider whether or not your boy occasionally joins them? And why does your daughter prefer to see her friends at their homes instead of her own? Perhaps your ideas of Sunday observance do not admit of any way of passing the Sabbath except in quiet worship, reading, sacred singing; are your ideas holding the growing daughter, the high-school son, the young man with only one day off from business in which to cement the real friendships and acquaintances he needs? Even if you sigh, and talk to them seriously about not neglecting the religious side of life, is that enough? How about meeting, half-way, their modern ideas of Sunday, arisen out of the pressure of modern life?

It is not my purpose here to discuss Sunday games—though a Sunday spent out-of-doors, according to my form of belief, is often a day of both worship and rest. Playing tennis, golf, or even baseball, on Sunday is not necessarily bad, and may be a silent recognition of the Divine in that it is an effort to take care of the divine human machine, to store it with oxygen for the better performance

of work ahead, an attempt to freshen the tired brain and to rest it in a way impossible through the week.

I want to tell you about our Sunday afternoons when I was a girl, still under the guidance of a wise and beautiful little mother now gone from us. We lived in New York City, and, like most families of modest means, that presupposes living in an apartment. Not an elevator apartment, either; four flights of stairs had to be climbed to get to our door.

Mother, who was English by birth, al-

ways had her cup of four-o'clock tea—at that time a unique and noticeable custom among our American friends. And it was around the afternoon tea-cups that our Sundays centered. After dinner—indeed, after breakfast, sometimes—my sister or I might start out with congenial friends for a short walk or a long Sunday tramp. We were both English enough to believe in the splendid tonic of walking for the business girl. Tea-time, however, afternoon-tea time, always found us home again, bringing our companions into the house to greet the friends who were generally there with Mother.

When we were introduced to men at dances who asked permission to call at the house, we always told them to "come on Sunday afternoon about four o'clock".

Mother was always dressed to receive our friends, to pass upon new acquaintances, and to add the charm of her own personality to the gathering.

UNDERSTAND, it was all very quiet and simple. Just a cup of tea, and, perhaps, wafers, or thin bread and butter, not even cake. But there was talk, plenty of it; stimulating and interesting conversation, for we numbered among our friends both men and women who were college graduates, fine men doing fine things, and able girls living thoughtful, purposeful lives. It was our especial joy to meet what we called a "boarding-house man", a resident of another city, boarding in New York because of business, condemned to the lonely stupidity of a friendless Sunday afternoon. One of these would ask permission to intro-

(Concluded on page 55)



IT WAS ALL VERY QUIET AND
SIMPLE—JUST A CUP OF
TEA AND WAFERS

HOW DO YOUR YOUNG PEOPLE SPEND SUNDAY AFTERNOON?

(Continued from page 54)

duce a forlorn friend to our circle; and once admitted, unless a man was found undesirable, he was free to call whenever he felt the need of such companionship as we had to offer.

"If you only knew what it means to a stranger in New York to have the entrée to a family with his own standards of living," my husband has often said to me. Both my sister and I eventually married "strangers within our gates"—though that is not part of the present story. Mother was quite likely to get these boarding-house boys off to one side and quietly invite them to supper, an invitation highly prized.



Looking back on these happy Sunday afternoons of ours—for what intelligent girl is not happy when surrounded by interesting people, with a pleasing preponderance of the sterner sex?—the best thing about them, outside of our own undeniable pleasure, seems to be this wide opportunity we extended to lonely young men to come in touch with a home, and particularly with the right sort of girls—our friends, as well as ourselves. It was our experience to find invariable gratitude in the form of later invitations, willingness to do favors, and often a keen interest in our church and its organizations. Some of the men who were frequent callers at our house on Sunday afternoons we had previously met in the Young People's Society or other clubs connected with the church, but more often we were the means of bringing newcomers into the social life of the church—young men and women who were uncertain where to go, how to make acquaintances, and, being uncertain, were letting themselves drift in melancholy loneliness.

WE RECEIVED constant invitations and had many good times, because we did not expect or permit much money to be spent on our entertainment. In fact, if we had any way of estimating from a man's appearance or business position that his salary was limited, we did not accept expensive attentions—carriages, taxicabs, after-theater suppers, candy, flowers. If our college society or church club gave a dance or a social gathering to which we were privileged to bring friends, our men acquaintances accepted promptly, because they knew we

would tell them in advance exactly what the cost of the affair was likely to be. We expressed our willingness to walk or take a street-car, and our attitude was appreciated. Almost no young man making his way in a large city ought to spend much money to procure social pleasures. He has board to pay, an appearance to keep up, and, nine times out of ten, is contributing to the family back home. Men do not speak of these things to their girl friends, and they dislike to be thought poor or stingy. It takes a mother like ours to find out these little facts and discover ways of handling the situation gracefully.

WE ENJOYED late suppers downtown as girls usually do, but we found it better to omit them if we meant to have good business heads the next day; therefore, instead of letting our escorts buy an expensive and indigestible restaurant supper after a skating party, it was quite customary for mother herself to have a little hot chocolate prepared for our home-coming, and to ask the entire crowd into the house for a few minutes. On the whole, however, our dear little mother found she could not stand the late hours that many social diversions necessitated; like many city girls, we went to dances and the theater unchaperoned, but never unless the escort had already been received and accepted at our Sunday-afternoon teas. That was the time that moth-



er reserved for keeping in close touch with our friends. I am convinced if other mothers would take the same trouble to create an attractive home atmosphere out of the time usually hanging heavy on the Sabbath, there would be fewer boys on the street-corners, fewer girls who do not tell of their comings and goings, their friendships, and more than friendships.

Sunday, the day of rest, is the only day on which those who work can spend a long enough time together to get acquainted, to examine each other's thoughts, standards, and ideals; and while such a custom as I have described is a social function in a certain sense, so, in the broadest sense, is Christianity social in its function of making us helpful to others. Conversation that brings out the best that is in us, kindness, hospitality, good cheer—these qualities are as much a part of a Sunday spirit as anything I know. Is it not so?

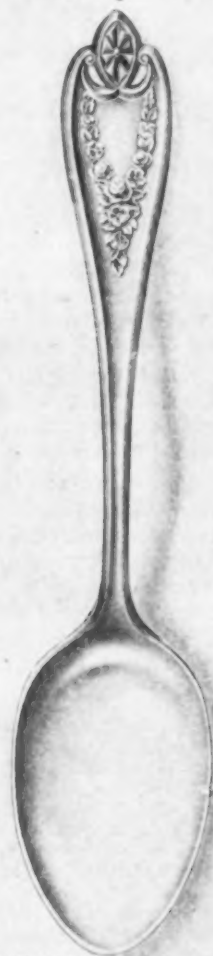
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A TWENTIETH-CENTURY REBELLION

A "JUST POPSEY" STORY

By MARY SCOTT RYDER



UNTIE MABY, what's a divorce?" Popsey's eyes were staring out of her head with childish curiosity. She was standing quite on tiptoe in her eagerness. A new word was to Popsey an alarming mystery, to be solved at her earliest convenience.

"A divorce, darling?" The young auntie dropped her pen in astonishment. Unexpected demands of childhood always startled her. "A divorce, Petsie?—why, what a funny question!"

But Popsey was not to be diverted from the main issue. "What is a divorce?" she persisted gently.

"A divorce is—oh, darling, you would not understand!"

"You always say that!" scowled Popsey, "and it's not 'xactly lucifying."

"What?" The young auntie swung right around in her chair. "Pops, if you were my child you'd get spanked for your vocabulary!"

"What's 'vocabulary'?"

"A minute ago you wanted to know 'what's divorce?' Popsey, you're an unmitigated nuisance of a question-box!"

"What's unmitigated?"

The young auntie breathed a deep sigh of resignation, then lifted her small interrogator upon her knee.

"Popsey, you know how happy your mother and father are together?"

"Happy as happy!" encouraged the child, with a vigorous shake of her head.

"Now, if they weren't, they'd get a divorce, and never, never live together again! There, now, do you understand?"

Popsey bobbed her golden crown in scornful assent. "But how do they get a divorce?"

"From a lawyer, darling!"

LIKE Mr. Willsby?" Popsey's tones were eager. Willsby had been to her upon occasion the purveyor of forbidden sweets. The subject was becoming even fascinating.

"Yes, like Mr. Willsby. Oh, Popsey, I can't spend the whole afternoon answering your questions," and impatiently the auntie dropped Popsey down and took up her pen. "Run away like a dear little girl and play. Auntie's busy!"

It was very disappointing, but Popsey decided there was nothing to be gained by staying.

It is all very easy to say "play", but to play by one's self takes much ingenuity and no lack of invention. Luckily for her, Popsey possessed these requisites for hermit enjoyment. In fact, her inventiveness

was often her chief source of grief, since her cherubic looks belied her intentions. She sat down under a tree on the lawn and looked about her for inspiration.

She watched several open cars go by on the track before the house. One can put small pebbles on the track and find them afterward crushed to powder. But of what use is the powder? Popsey decided this train of thought unprofitable and turned elsewhere.

The garden hose was attached to the hydrant; that fact was obvious. In time past, Popsey's father had let her hold the hose for a bit. She often had watched him unwind it and play on the cooling stream. There is nothing more fascinating than a garden hose; it's quite like owning a river all one's own!

Popsey felt the grass now with sudden solicitude. How splendid! It was quite dry; assuredly it needed a drink! Perhaps her papa had entirely forgotten to water it? She would make up for his negligence.

WITH infinite patience Popsey unwound part of the rubber coil. Now, directing the nozzle in her straightened arms' finger-tips, she succeeded, after several ineffectual attempts, in turning on the little wheel with the other hand. A soft gurgle, music to her ears, and a long firm spray swept out upon the sward.

A CAR was coming. Popsey held herself very, very straight. Its occupants should see how well a little girl, all unassisted, could water a lawn.

The car stopped at the post. Popsey thrilled. What one of them could miss seeing her now? But, even at that moment of bliss, without warning, a sudden spurt of water gained the mastery over her ineffectual fingers and Popsey found herself directing her watery stream into a car full of screaming women. In alarm, she attempted to change its line of motion, but, in her inexperience, only succeeded in deluging another portion of the car, which added still louder shrieks to the pandemonium. It all happened in half a minute. The next thing Popsey sensed was that the conductor was making a dash for her. Thoroughly startled, she dropped the hose, quite unknowing that it was in direct line with his approaching uniform, and fled.

His passengers may have watched him get his ducking with a relish they did not feel a moment before when they themselves were victims. They may even have laughed appreciatively. He was a

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A TWENTIETH-CENTURY REBELLION

(Continued from page 56)

very fat conductor, and it was a funny sight! But, of all this, Popsey could know nothing, for in a little dell over the hill she lay still and shivered. She knew a conductor wasn't a policeman, but, still, he had a uniform on and, no doubt, could arrest one!

IT SEEMED to her quite a hundred years before she heard the gong ring and the car rumble away. Even then, Popsey lay quiet a while longer. Perhaps the conductor would desert his car to take her prisoner! Could he have really gone? It was very, very quiet. Bit by bit, Popsey's fear dropped from her. She crept forth.

The hydrant stream had been stopped. No ominous blue coat was in sight, but on the front veranda sat the young auntie and a young man. Their chairs were unnecessarily close. They were screened by clematis vines from the outside world — but not from Popsey. The auntie's cheeks were prettily red.

Popsey, childlike, already forgetful of her previous mischance, had an inspiration. Quite unobserved by the two absorbed in each other, she dragged her little red chair beside an oak.

"Now, you're the young man," she whispered to the veteran tree commanding the desired view.

The tree rustled back an evidently acceptable response.

"And I'm Auntie Maby," she continued. "You can't hug me; so I shall have to hug you!" A little arm

stole affectionately around the barkly roundness. A little golden head nestled very lovingly.

The amorous pantomime continued for several minutes. Then the young man kissed Aunt Maby.

Popsey kissed the tree! But this last was a very loud smack.

Aunt Maby opened her eyes very suddenly. Then she crimsoned to her ears. The young man did not notice her em-

barrassment or else took it as tribute. He did not spy Popsey. Auntie frowned severely at Popsey, and, behind the young man's back, motioned her into the house. Popsey paid no heed, of course.

Then, before Popsey really had a chance to collect herself, Auntie made a sudden dash for the small culprit. It was not a fair race. Popsey was caught. Caught, and shaken, and dumped into the dining-room. Some days one is very unlucky! As soon as her mother arrived she was called into the nursery. Popsey knew the summons. She lagged industriously, but lagging did no good, and, in a very few



ON THE STROKE OF HALF-PAST SEVEN, POPSEY WAS USHERED IN. "I CAME FOR A DIVORCE," SHE SAID

minutes, she found herself in an ignominious horizontal position across her mother's knee. Although Popsey sobbed penitently, she was, nevertheless, left alone with the suggestion to "think it over".

She did think it over. And, "I'll not stand it!" concluded Popsey, with a great gulp. "I'll not live with Mumsey any more. I'll—I'll run away—and get a divorce!"

(Concluded on page 58)

1848



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Skinner's
Satin

First-class stores, in buying their stock of suits, cloaks or furs from manufacturers, examine the linings to see that they are Skinner's Satin. They look for the Skinner guarantee label, and then they turn up the edge of the lining and *look for the name in the selvage.*

4 Careful women, in buying garments from the stores, insist on the same evidence. Any store clerk will gladly open up a few inches of a coat lining at your request. If you see the words "Skinner's Satin" woven in the selvedge, take the garment, for

Skinner's Satin is guaranteed to wear two seasons. If it does not, send the garment to any of our stores and we will reline it free of expense.*

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The Satin Lining
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You can't build the perfect human body through exercise alone. Mental and physical fitness comes through rational exercise combined with food that holds in well-balanced proportion all the elements needed for making muscle, brain and bone, prepared in such a form as to be quickly and easily appropriated by the human stomach.

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A TWENTIETH-CENTURY REBELLION

(Continued from page 57)

Mr. Wellsby, attorney-at-law, was in the habit of dining at eight. On the stroke of half-past seven on this particular evening he was surprised when Popsey was ushered in; more so, when he learned that she was not accompanied.

"Pursuing chocolates after dark, mischief?" he questioned.

Popsey's mouth watered, but she resisted the affirmative that would have been trivially irrelevant to her real purpose.

"No; I came for a divorce!" she said.

Mr. Wellsby almost tumbled from his chair in astonishment. "A—a-w-what?" he managed to ejaculate!

How stupid grown folks are at times! "A divorce. From my parents!" Popsey explained patiently.

Mr. Wellsby looked her slowly over with a twinkle in his eye. Then he began laughing. He laughed as though he would never stop. And the more offended Popsey looked at his inexcusable frivolity, the louder he laughed.

Then he took up the telephone receiver and called up Popsey's mother. That much Popsey understood, but the rest of his words were big and made indistinct by his laughter. Popsey was rapidly losing her good opinion of Mr. Wellsby.

But suddenly he rang off, and turned to her most solemnly.

"It is necessary to notify the party against whom you are instituting divorce proceedings," he explained in his most professional manner.

"O-o-oh!" said Popsey.

"Now to get down to main facts. I am to understand that you want a divorce—from your parents?"

Popsey nodded.

"An absolute divorce?"

"What's absolute?"

"A divorce for all time! For ever and ever!"

It sounded very serious, but Popsey thought of her recent spanking and nodded again.

"You understand that you have to pay for the divorce?"

Popsey's face fell; she had left her penny-bank behind.

"With a kiss."

Popsey brightened again.

Then, from a drawer of paper, Wellsby drew forth a sheet. He asked Popsey her name, whether she was married or single, and all sorts of things that he knew. And, as she answered, he scribbled between printed lines. Popsey began to feel very blasé; she wondered if many little girls got divorced? Wellsby finished by putting a great blue sticky seal on the paper, properly folded, and then, handing it over, he said, "You are divorced."

Popsey took the important paper and

immediately paid for it with the kiss.

Wellsby handed her a box of chocolate drops. "Discount for immediate payment," he said.

"Are you going to live on the streets?" he commenced presently.

Popsey failed to understand.

"Otherwise you must have some sort of home," he elucidated. "Now, seeing you no longer have any parents of your own, how'd you like to be my little girl?"

Popsey sized up one of the delicious chocolate drops. "I'd like it better—better than—" But words failed her.

"Ah, then it's settled? Good! Let's see, would you mind accompanying me while I get my dinner? Doubtless, you had yours at six o'clock, as usual, but perhaps you could be persuaded to indulge in an ice or two, despite that."

Although Popsey obediently ate what was set before her, lobster salad was something new in her experience. But it was not until after dinner that sharp pains began gnawing at her little stomach. She suffered in silence. There are things one mustn't tell a gentleman. After a while they died away, and Popsey began to get sleepier and sleepier.

"I'd like to get to bed!" she said.

"All right!" said Wellsby cheerfully. He led her into a very large lonesome room. "This is to be yours," he remarked. "I'll see that the lights are turned out after you're safely asleep."

Then he left her. Popsey suddenly realized that she had adopted a father without a mother. Never in her life had she had to retire without being assisted to undress, cuddled, coaxed to prayer, and tucked in.

A few minutes later Wellsby found her standing silently by his elbow.

Catching his eye, she trembled nervously, "Can one—can one get undivorced again?" she asked with pathetic appeal.

"Oh, I say, you're not thinking of leaving me, already?" Wellsby protested.

Popsey hated to hurt his feelings. "Well, you see, I—I forgot something! I forgot to kiss Mumsey good-by!" She really was sorry for Wellsby.

Beside him, she made her way home. The cool night air freshened her up again. She was quite awake enough to rush into her mother's arms, with a little hungry cry.

Wellsby winked, but Popsey, buried against her mother's breast, did not see that. She gave a sleepy yawn, and pushed some hot scraps of torn paper into her mother's hand.

"Why, what's this, darling?" questioned her puzzled mother.

"My — — divorce—" breathed Popsey, and the next second she was fast asleep though her lips were smiling.

THE HOME DRESSMAKER

LESSON 32. A Ladies' Waist With Fashionable Peplum

By MARGARET WHITNEY

NO ONE can see this stylish waist without at once feeling a desire to possess one just like it. To gratify that desire, I am going to explain how it is made, and you can make it for yourself without the irritation of waiting for a busy dressmaker to find time for your work. The best features of the new fall designs are embodied in this waist. It has the becoming V-neck, with a charming modification of the popular fichu collar; it has the drapery in front, which gives a pretty, rounded contour to the figure, and, for that reason, is one of the best of recent modes; and, above all, it has the peplum, a fashion which is being accepted everywhere with enthusiasm.

MOST of the dresses seen on the streets at this time have some kind of tunic or peplum. They are particularly good for street wear at this season of year, because they simulate the coat-suit, which is considered by some people the only style of dress permissible on the street. Many people make the waist and peplum of plain material, with a skirt of plaid, or the upper parts may be flowered or plaid and the skirt plain. Either combination is very stylish, and will be an excellent method of developing a simple, inexpensive dress which you need not wear when your fancy changes.

In making a dress of silk or satin, however, or one which must serve for many months, it is better to be a little more conservative in your choice of materials and colors. And so I have selected black satin for waist, peplum and skirt of the charming costume illustrated in Fig. 1.

Black satin makes a handsome dress, suitable alike for street wear, for an afternoon house dress, or for a more elaborate gown for dinners and like social occasions. The dress, as illustrated, may be used for this purpose, nor is it

too fussy to wear on the street, when calling, or going to church. The waist is cut by McCall pattern for Ladies' Waist No. 5479, one of the most up-to-date designs of the season. It comes in six sizes, from thirty-two to forty-two inches bust measure, and will be becoming in any size.

I am supposing we are making the

waist for a woman of thirty-six inches bust measure, as that is the average size. For this size you will need two yards and three-eighths of black satin, forty inches wide. This can be sometimes bought, at bargain prices, for about a dollar and a quarter a yard, though the usual price is from two dollars to two and a half. At two dollars, the goods for your waist will not come to more than \$4.75. Allowing two dollars for lace for chemisette and fichu collar, and another dollar for silk to line the peplum, you will be able to have for less than \$8 a handsome blouse of which you may be justly proud. This can be worn with any broadcloth or velvet skirt you may already have, and make an elegant suit.

SHOULD you, however, wish to develop the entire dress as illustrated, get McCall pattern for Ladies' Skirt No. 5339. This has a pretty bit of drapery at either side, and is an altogether smart skirt. The pattern may be had in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six, the medium size corresponding to the thirty-six-inch bust measure for the waist, will require two yards and three-quarters of the forty-inch material. As you will save a little in cutting waist and skirt at the same time, you can easily count on getting your entire dress out of five yards of black satin, forty inches wide.

To cut the waist, fold your goods in the middle lengthwise, and pin your pattern on it as indicated in the diagram,

(Continued on page 60)



FIG. 1—LADIES' WAIST, NO. 5479
LADIES' SKIRT, NO. 5339

Nearly Always Some Bad Judgment

about food or drink causes the headaches, sleeplessness, bowel troubles, heart failure, nervousness and a dozen and one other disturbances.

It's easy to prove

Whether or not

Coffee

is the hidden cause.

Some persons are really anxious enough to recover lost health, to make the experiment and find out.

Quit coffee absolutely for 10 days and use hot, well-made

POSTUM

A genuine food-drink made of wheat and a small percent of New Orleans molasses. It supplies a hot table beverage with a coffee color and a snappy flavour much resembling Old Dutch Java. Postum is pure and absolutely free from caffeine, or drug of any kind.

If the aches and ails begin to disappear in a few days, you will know how to avoid that kind of trouble in the future.

Postum comes in two forms:

Regular Postum—must be well boiled.

Instant Postum is a soluble powder. A teaspoonful dissolves quickly in a cup of hot water and, with the addition of cream and sugar, makes a delicious beverage instantly.

It's a lot of fun to be perfectly well.

"There's a Reason"
for
POSTUM



Part of 1914 panel in fire-glow colors.

Cut out, save and talk over with family.

PREPARE now for the social events of the Fall evenings. Nearly everybody has a sal-low, greasy skin and a tired, drawn face at the end of summer. Pompeian makes skins clear and clean. Also freshens up tired, drawn faces wonderfully. Don't envy. Use

POMPEIAN Massage Cream

WARNING—Cheaply-made imitations are offered by certain dealers because they cost the dealer less and he makes more—at your expense. Get the original and standard massage cream. Get Pompeian. All dealers sell it. 50c, 75c and \$1.00.

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Cut off, sign and send. Stamps accepted, coin preferred.
THE POMPEIAN MFG. CO., 9 PROSPECT ST., CLEVELAND, O.
Gentlemen—Enclosed find 10c (coin or stamps) for a trial jar of Pompeian and a 1914 Art Panel.

Name
Address
City State

THE HOME DRESSMAKER

(Continued from page 59)

Fig. 6. It may be unnecessary to reiterate in these lessons the need of thorough familiarity with your pattern before you begin cutting, but so much of your success will depend upon such understanding that I cannot refrain from calling your attention to it again. You will avoid troublesome and perhaps costly mistakes if you are careful to read the label on the back of the pattern envelope, study each piece of the pattern and learn how to put the pieces together, before you cut out your garment.

IN THIS waist, notice that body and sleeve are cut in one. The pattern provides another alternative, that of a long sleeve, with pleat to fit it to the lower arm, and if you like that better than the peasant or kimono sleeve, it will be necessary to trim out the waist along the line of double small circles (●●), cut a separate sleeve by the sleeve pattern, and sew it into the armhole. However, if you make the waist as illustrated, pay no attention to this line of double small circles, and lay the piece marked F on the folded material, as illustrated in the diagram Fig. 6, with the three crosses (+) (●), and lay three upward-turning pleats in each front, bringing the creased edge upward to the large circles (●), and baste carefully. Stitch each pleat one-eighth of an inch from the creased edge, running the stitching back

is not wide enough to cut this blouse without piecing. All of these parts are on the selvage, you will observe, so that they can be pieced very neatly. Lap the edges of the small (F) sections far enough over the parts of the waist to be pieced, to allow for quarter-inch seams, and pin or baste very smoothly. Then lay the pattern out over these additions, and finish cutting the sleeves and lower part of the waist.

Now take off the pattern, and baste the piecing sections to their proper places, but be careful to have all the seams on the wrong side. Unless one is observant, it is easy to make mistakes in adding small pieces, and much handling of the goods and pulling out of stitching makes your work look "frumpy".

THE first thing to do with the waist is to lay the little pleats which form the drapery in front. You will notice quite an irregular line on the fronts. This must, by no means, be cut straight when you are cutting out your waist, as otherwise the front line will not be straight

after the pleats are laid.

Crease the material at the small circles (●), and lay three upward-turning pleats in each front, bringing the creased edge upward to the large circles (●), and baste carefully. Stitch each pleat one-eighth of an inch from the creased edge, running the stitching back

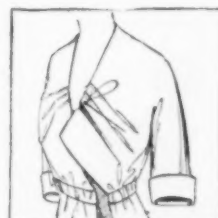


FIG. 2—PLEATING
THE WAIST



FIG. 3—UNDERFACING
THE CUFFS



FIG. 4—SEWING ON
PEPLUM



FIG. 5—THE LACE
FICHU COLLAR

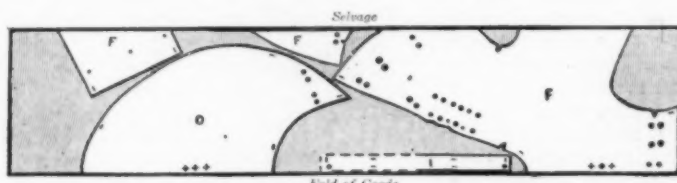


FIG. 6—DIAGRAM SHOWING HOW TO LAY PATTERN ON MATERIAL

and cut all notches (▷), and with French chalk mark all the large and small circles given, as guides for construction.

Unpin the pattern for the peplum, and lay that aside. Before you unpin the waist pattern, place small sections of the material, F and F, at the ends of the sleeve and lower part of the waist, as the goods

from the front edges about three inches. If you do not like the snug look of the stitching, you can leave the pleats simply basted until the waist is complete, and then catch them fast with the three small buttons on each pleat, as illustrated in Fig. 1. However, I think your waist will

(Concluded on page 62)

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ASK YOUR NEIGHBOR



THE HOME DRESSMAKER

(Continued from page 60)

hold its own better if you stitch the pleats. Fig. 2 shows you the detail of the pleats.

Baste the under-arm seam along the line of long perforations (■), and try on the waist for fitting. Very little fitting will be required in a waist of this kind, as its style consists of its loose, really "baggy" appearance.

IF NECESSARY to alter the waist length, this should be provided for in the pattern, before cutting, by separating the pattern two inches and a half above the waistline notches (➤), and spreading the pieces apart to lengthen, or overlapping them to shorten the waist.

If the waist is sufficiently loose and comfortable under the arms, it is pretty sure to be all right otherwise, and so the under-arm seams can be stitched. Clip the seams at intervals, especially about the turn under the arm, bind the edges separately with fine black silk seam-binding and open and press.

In pressing satin, as I have before cautioned you about silk, you must not have your iron too hot, as great heat takes out the stiffening and gloss.

CUT the pieces for the cuffs by the pattern of the sleeve, making them deep enough to reach an inch beyond the line of single small circles (●) which mark the turning. Seam the ends together, then slip the cuffs over the ends of the sleeves, right sides together, and stitch in a seam three-eighths of an inch deep. Turn back as an underfacing, turn under the free edges, and blind-hem to the wrong sides of the sleeves. Now, turn the underfaced sleeves back along the line of single small circles (●), and your sleeves will be finished with pretty cuffs three inches wide. Fig. 3 gives the detail of making the cuff.

Cut for a facing a bias strip of the black satin an inch and a half wide and long enough to reach entirely around the fronts and neck edge of the waist. Lay it on the waist right sides together, and stitch in a seam three-eighths of an inch deep. Turn and press, turn under the free edge of the bias strip three-eighths of an inch, baste and then blind-hem to the wrong side of the waist, stretching the edge, as you hem, to make the facing lie flat. This will give you a neat facing three-quarters of an inch wide.

Now, notch the lower edge of the waist, in notches a quarter of an inch deep and uniform in size. Shirr the waist with two rows of gathers along the lines of large circles (●), and draw the shirring up to fit the waist. Slip the waist on and arrange the gathers with a little more fullness in the back and at the fronts than under the arms. Fold under the edges of

the belt all around, place it on the wrong side of the waist to cover the shirring, and tack to position with short firm stitches.

Line the peplum with white or colored silk, as you prefer, though I would advise white for the black satin. It will take one yard and a quarter of forty-inch material, or two yards and an eighth of silk twenty-seven inches wide. If you use the narrower goods, arrange the seam in the middle of the back. Cut the peplum lining by the pattern and the exact size of the peplum. Lay peplum and lining right sides together and stitch all around, "pudding-bag" fashion, except at the upper, or waist edge. Then turn it right-side out, and press the seamed edge flat. Turn under the upper edge of the peplum three-eighths of an inch, clip the edge at intervals to make it lie flat about the waist and slip the fold edge over a canvas belt with the center at the center-back and the large circles (●) at the center-front. Catch-stitch the turned-over edge of the peplum to the canvas belt on the inside, as illustrated in Fig. 4, then arrange the peplum on the waist at the upper line of large circles (●) with the center at the center-back and the fronts meeting the front edges of the waist. With strong thread back-stitch waist and peplum together, sewing on the wrong side of the waist. Catch the stitches through to the upper edge of the canvas belt, but by no means allow them to show through to the right side of the peplum.

LAP right-front over the left with the centers together and fasten underneath with hook and eye at the waistline. The pattern provides for the chemisette and fichu collar. They should be made of point d'esprit or shadow lace, and would therefore not be laid out on the black satin. To make them as illustrated in Fig. 1 will require three-quarters of a yard of lace twenty-seven inches wide, with a yard and a half of lace edging two inches wide to finish the fichu. The top of the chemisette may be bound with a narrow bias fold of green or orange satin if you like a touch of color. Bind the other edges with linen tape, sew it fast to the right side-front of the waist to fill the opening, and sew snap hooks to fasten it on the other side.

Cut the fichu collar, pleat the front ends by creasing the lace at the small circles (●), bring the creased edges over to the large circles (●) as illustrated in Fig. 5. Roll and whip the gathered lace edge to the outer edge of the collar, and underface the neck edge with a narrow bias strip of the lace. Adjust collar on waist with center at center-back and notches (➤) meeting, slip under top pleat in front of waist and fasten as in Fig. 1.



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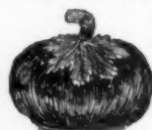
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THE SCHOOL LUNCH-BASKET

By MARY HARROD NORTHEED

THE little boy is "father to the man", and the food he has to eat makes a great difference in his day's work. His lunch must be planned so that it will nourish the tissues and muscles, and must also contain bone-making materials; but, most of all, there must be the heat and force foods—that is, energy-producing foods.

The sandwich is one of the first things to be thought of. The kind of bread must be carefully considered; it must be thoroughly cooked, for if the yeast spores escape the heat, as soon as they come in contact with the sugar in the stomach they grow and produce fermentation.

Sandwiches of nuts are excellent, and dates and nuts are also a delicious combination which children love. An apple and cheese sandwich is very nutritious when mixed with mayonnaise made with plenty of pure salad oil. Avoid the heavy, greasy meats as much as possible, and substitute simple fresh fruits, whole-wheat breads, lettuce, and even fish, and the results will be wonderfully gratifying. A lunch-basket should never be packed without fruit which contains a



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SCHOOL



CHEESE-AND-OLIVE SANDWICHES

goodly quantity of sugar—dates, raisins, figs, or very ripe bananas. Eggs are good, and stuffed eggs may be evolved in many different ways; a little celery chopped up with the yolk, and mixed with a salad-dressing of cream, olive oil and butter, is an excellent filling.

WHAT little boy or girl does not love to find the fancy basket cut from the skin of the orange which made part of his breakfast? The clever mother has filled it with dates, nuts, or figs, with a

(Continued on page 65)

THE SCHOOL LUNCH-BASKET

(Continued from page 64)

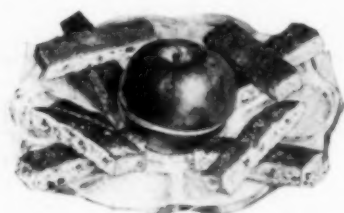
few pieces of her home-made molasses candy. Or what a beautiful surprise the child experiences when he finds a perfectly good banana, which when opened is found to be filled with a fruit salad! It may be made of celery, apple and nuts, or of pineapple; even a simple potato salad



A BANANA SURPRISE

seems quite a treat when put up in this way. But the wise mother will always see that there is plenty of good dressing mixed with these salad foods.

As a rule, sweets are not good for the children, but there are many little cookies that will not hurt them; plain layer or



A STUFFED APPLE, AND NUT BARS

marble cake is a pleasing change, and a tiny individual cranberry tart or pie is always a delight. All sweet dishes are a luxury, rather than a food. Moderation is the watchword to health.

If possible, the child should carry a bottle or small jar of milk, but the mother must not forget to teach her little one to



DAINTY SANDWICHES TO TEMPT THE APPETITE

drink plenty of good, cold water—not ice water, however. Give him a cup of his own and teach him that water is a necessity to the body, if he wishes to grow up to be a well, strong man. Water is just as essential as any other part of the diet, for it helps rid the body of all waste matter, and is a general cleanser and purifier.

(Continued on page 66)



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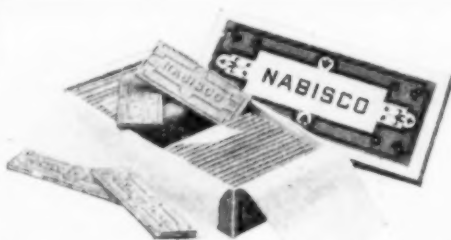


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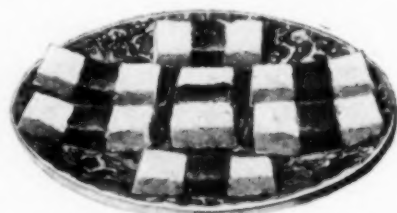


THE SCHOOL LUNCH-BASKET

(Continued from page 65)

Although this sounds difficult to teach a small child, it is not so difficult that mothers can afford to neglect it, and if they will think what it means in the end, they will gladly take the time and trouble.

A few good receipts are given here which may be useful to the mother who has children in school. The first is for a wheat bread which is not only more



A SIMPLE LAYER-CAKE, PLAIN AND SPICED

healthful than white bread, but will be found a pleasant change.

ENTIRE - WHEAT BREAD. — Use two quarts of water, one quart of baker's yeast, four ounces of lard, four ounces of sugar, one pint of molasses, two ounces of salt, and two and one-half pounds of whole-wheat flour. Add enough white flour to make a medium soft dough and bake in baking-powder tins.



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NUT BREAD. — Dissolve in a little hot water one cupful of flour, two cupfuls of graham flour, two cupfuls of sour milk, one-half cupful molasses, two-thirds cupful of ground nut-meats, one rounded teaspoonful of soda, and one teaspoonful of salt. The cupful of white flour which is used with this bread makes it a little lighter than graham. Mix thoroughly and bake for an hour in a slow oven.

SALAD-FILLING FOR SANDWICHES. — Mix one cupful of whipped cream, a pinch of salt, a little lemon-juice, and one-half cupful of nut-meats. Spread between thin slices of bread.

Another good salad filling can be made of one-half cupful of chopped celery leaves, a bit of pepper, a slice of tomato

(Concluded on page 67)



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THE SCHOOL LUNCH-BASKET

(Continued from page 66)

and mayonnaise. Mix celery leaves with the mayonnaise and spread on the tomato, placing between slices of bread.

LEFT-OVER FISH.—Mix bits of fish that are left over, with a little chopped celery and a few olives chopped up, and blend with mayonnaise. It makes a delicious sandwich-filling.

GINGER COOKIES.—One cupful of white sugar, one cupful of butter, one cupful of molasses, one cupful of sour cream, two teaspoonfuls of soda, and two teaspoonfuls of ginger make a wholesome ginger cookie for the children.

OATMEAL SNAPS.—Add fine oatmeal to one cupful of sweet cream and three



THE SCHOOL LUNCH-BASKET AS IT SHOULD BE

tablespoonfuls of sugar until stiff. Knead slightly, roll to thickness of one-eighth inch, cut, and bake in moderate oven.

DELICIOUS WALNUT WAFERS.—Beat separately the whites and yolks of two eggs. Mix together one cupful of brown sugar and the yolks of the eggs. Add one teaspoonful of molasses, beat in the egg whites and one cupful of chopped nut meats. Mix in one-half cupful of flour and drop by teaspoonfuls, well apart, on buttered tins.

SPONGE-CAKE.—Sponge-cake, is excellent for the child's lunch. Separate the whites and the yolks of three eggs, beat the whites to a stiff froth, add the yolks, and beat again for a minute and a half. Gradually beat in one cupful of sugar, and, after it is all in, beat steadily for five minutes. Add the grated rind of one large lemon, one cupful of thick, sweet cream, and beat again for a few minutes, stirring in lightly one and a half cupfuls of sifted pastry flour, a pinch of salt, two scant teaspoonfuls of baking-powder. Line a tin with buttered paper and bake about twenty minutes in moderate oven.

Heinz Spaghetti

The New Universal Food

Get your appetite ready for the New Food. It's Spaghetti—Spaghetti prepared in a new form with a new-found flavor. Heinz Spaghetti

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for best *Little Essays on Heinz Spaghetti*. Parents, children and teachers may read the announcement of this contest in current issues of such juvenile publications as the *Youth's Companion*, *St. Nicholas*, *American Boy*, etc.—or watch the newspapers. It will be impossible for us to answer any letters regarding the contest.

Others of Heinz 57 Varieties are: Heinz Baked Beans, Tomato Ketchup, Euchred Pickle, Chili Sauce, Peanut Butter, Mince Meat, Tomato Soup, etc., etc.

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THE DAY'S WORK

By MOLLIE FRANK ELLIS

THERE is a truth which women should learn; our day's work is not so much what our hands actually accomplish as it is the register of the mental effort put into it. I have seen woman suffer from the effects of work which they have never done!



Do you remember the difference in the amount of effort required to perform a certain task upon a day when you were in excellent spirits, and upon another day when you were depressed? The task was the same; but the amount of energy required for its accomplishment was decidedly different. Here it is that the attitude of our minds causes us much unnecessary effort. The extra energy used is expended in worrying because we have work to do! All energy thus spent is, of course, absolutely lost.

YOU say at once, "I can't help it, if I feel depressed; I'm not well," or "I'm suffering from a sorrow," etc. All these things are a part of life and must be endured; but why suffer needlessly? If there are ways to lighten our discomforts, why not make use of them? Of course, our physicians tell us of the physical reasons for our mental depression, or ennui; and what they say is true. But, while waiting for their prescriptions to take effect, while waiting for the physical health which we all should enjoy but which many of us lack, why not take advantage of a few simple ways by which we can lighten our present burdens?

More and more we are learning that much of our lives is lived "in our minds", as the children say. A certain little nephew of mine, who has been visiting me, brought this truth home with new force. "Let's play hide-and-seek, Aunt Mollie," he begged the other evening.

I was surprised, for it was dark outside; so I said, "Oh, let's wait till morning; you couldn't see in the yard now."

Rather scornfully he replied: "Oh, we don't play the old-fashioned way any more, Aunt Mollie; we play hide-and-seek in our minds. Then you can hide in the lamp-chimney or the stovepipe or the ink-well or anywhere."

How few places there used to be to hide when we played in the old-fashioned

way, when we played in our bodies instead of in our minds! Was this the reason, I wonder, that the lives of yesterday were so limited as compared to the lives of today? Are we not daily learning to live more "in our minds"?

THIS same little boy taught me another vivid lesson concerning the effect of our mental impressions upon our lives. We were on a great rugged hill waiting for my husband and his men, who were searching for a hog which had gotten away from the fattening pen. The bushes were thick, and all along the slope were dense patches of blackberry vines. I suggested to Donald that he climb the nearby ridge and see if he could find trace of the animal under the maple trees on top of the slope. He crept up the ridge warily, sinking unexpectedly into the long grass, hiding behind stumps and rocks; and when, at last, he reached the summit he lay flat on his stomach and peered carefully through a pair of powerful binoculars made of his cupped hands. In a moment he was racing down the slope, crying to me excitedly:

"There's Injuns on top of the hill, Aunt Mollie! The woods are full of 'em!"

I am sure that, involuntarily, I turned quite pale, for, to him, there actually were Indians on that hill! For one of mature years to have achieved a similar thrill would have required much travel, hardship and actual danger; but wise childhood understands what we ignorant grown-ups are but slowly learning; that it's "what's in the mind" that counts!

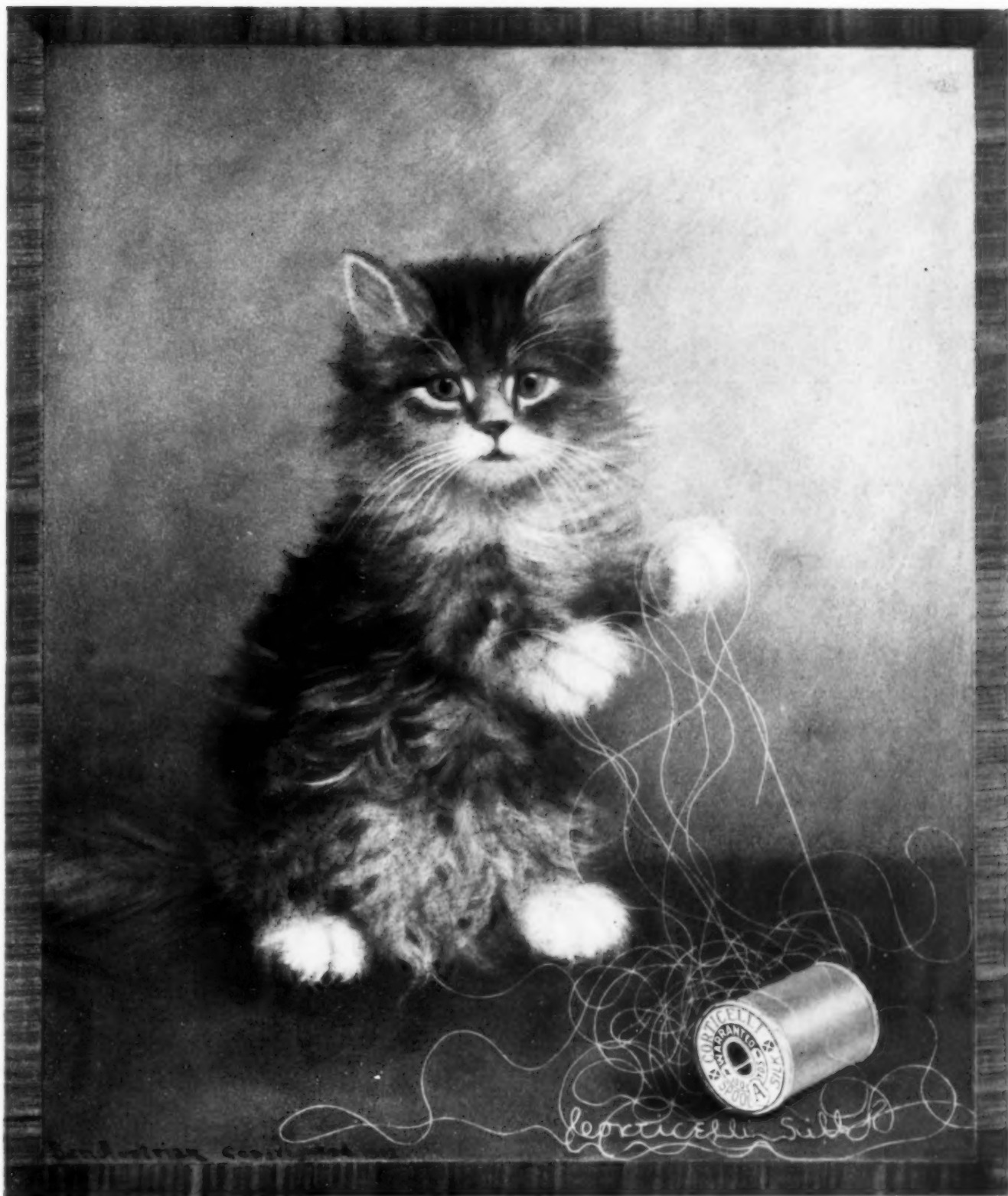


I HAVE risen some pleasant day, and, after cooking breakfast, have come, as we all do, to that period of the morning's work where we ask ourselves the question, "What shall I fix for dinner?"

On such a morning I have thought joyfully, "I'll bake a nice pie!" and instantly there sprang up before me in the morning a small bright spot—for, by actual count of material time, fifteen minutes is all the time required to get an ordinary pie ready for the oven.

But, on another day, the thought was: "Oh, dear! I guess I'll have to bake an old pie for dinner!" That pie covered the rest of the morning—fifteen minutes at the far end of the time to make it; and two or three hours in between to worry about having to make it! In which effort was the most energy consumed? It re-

(Concluded on page 71)



From painting by Ben Austrian.

How Corticelli Silk saves your time

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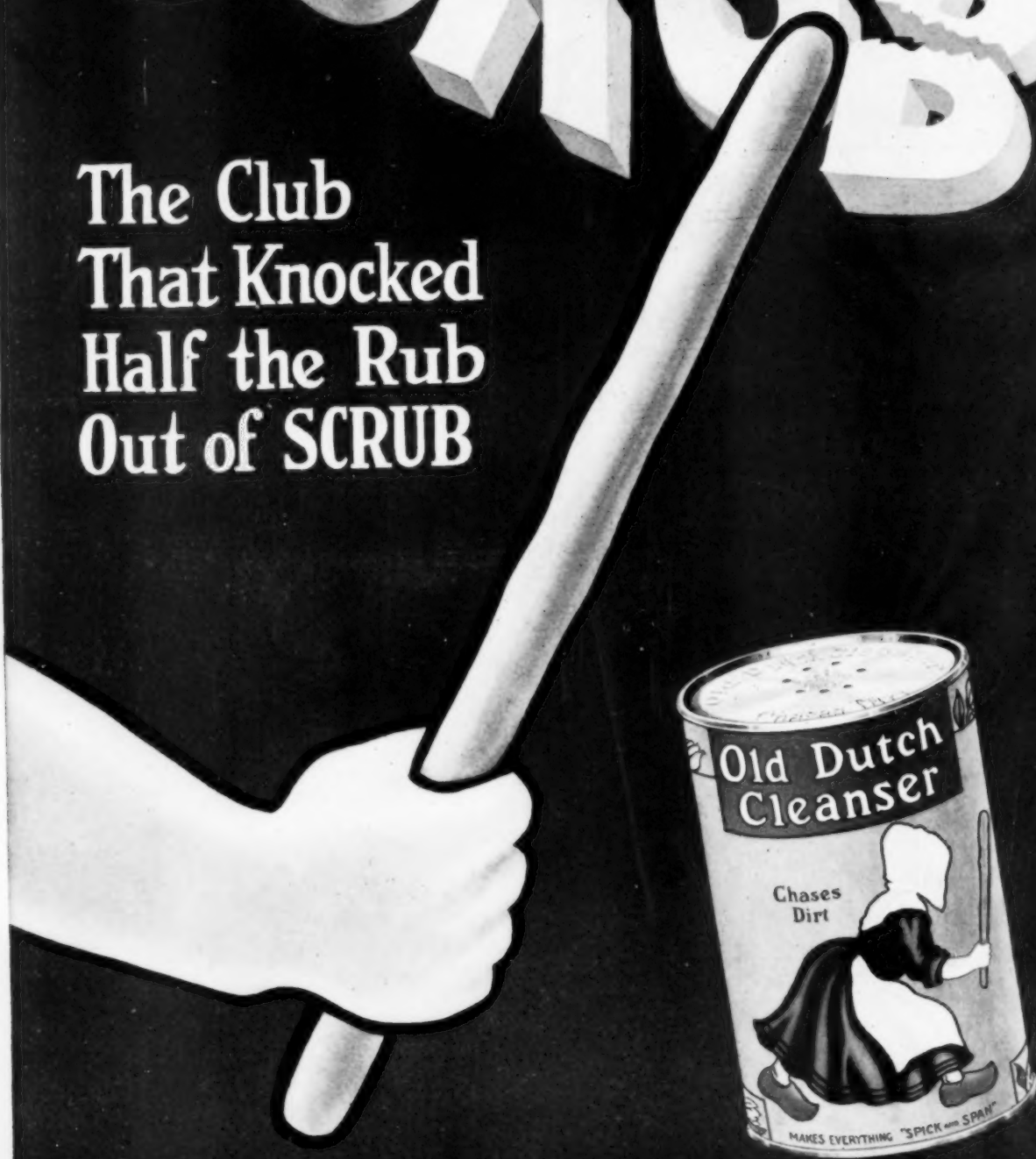
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The Club
That Knocked
Half the Rub
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THE DAY'S WORK

(Continued from page 68)

minded me of the words of an old man who, when he felt that he was dying, called his children all about him. "I have lived a long life," he said, "with lots of trouble, most of which never occurred!" How many of us are daily suffering from the effects of work that we don't do!

Plan your day's work! It is a splendid way to outwit hurry, that energy-waster in the life of the housewife. Always you will find, somewhere between breakfast and dinner, a few minutes in which you may sit and do nothing. Try it once, before disbelieving me! Arrange your work by the clock (this can be done easily, after a few mornings), and then, when those minutes have been found, go into the front room and sit down in an easy chair. Then relax! I have seen women waste as much nervous energy sitting in a strained, tense position, as would be required for some strong physical effort.

SAY to yourself, "I have absolutely no work to do for ten minutes! I can play the piano or read a book or pick up my embroidery, as I please."

But don't begin to think about how you are to manage so Susy can take music lessons in the fall; or whether you will be able to get a sewing woman to help with the children's school clothes.

Sitting still is not relaxation. It is the mind which must be put at rest, given freedom from care, worry, responsibility. To drop physical tasks, merely to take up additional mental ones, increases tension instead of relieving it. So, put out of your mind, in this daily space of silence, every problem which has seemed to be demanding solution of you, or the consideration of any care which has been weighing heavily upon you.

When, at the end of ten minutes, without any thought of the tasks ahead of you, you return to your work, your responsibilities or your perplexities, you will be surprised to find yourself looking at them from a new viewpoint and approaching them with fresh energy.

If you can teach yourself to live only those ten minutes of relaxation properly, you can much more easily carry the habit of serenity into your working hours.



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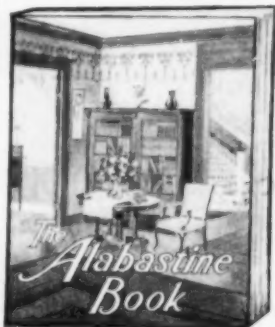
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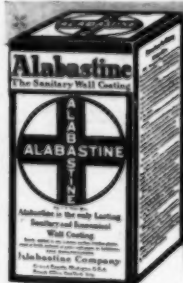
The Beautiful Wall Tint

Before you do any decorating this Fall you should have this new book showing forty new decorating plans for parlors, dining-rooms, halls, bedrooms, bathrooms, libraries, kitchens, nurseries, etc.

The book is interestingly written and contains much valuable information. **It is free.**

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Comes ready to mix with cold or warm water. Apply with ordinary wall brush



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Alabastine is not kalsomine. Dealers who know the merits of Alabastine will not ask you to take some brand of kalsomine—Alabastine is vastly different—Nothing else has the velvet-like water-color tones of Alabastine. Be sure to say **Alabastine**, and write to us if your dealer does not have it.

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HELPS FOR AMATEUR SINGERS

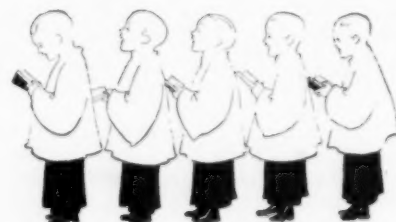
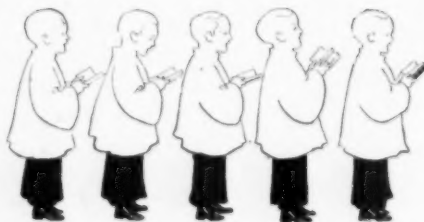
By BEULAH HOUSTON

THERE is a prevalent belief that children should not be taught singing.

Often people say to a teacher "We think Susie has a phenomenal voice, and when she is old enough we want you to train her". In the meantime Susie continues singing, usually at the top of her voice, forming vicious singing habits, until, by the time her parents are ready to have her taught, there is very little to work with. If children could be muzzled until maturity is reached, and allowed neither to sing nor to scream and howl in their games, it would be very wise to put off teaching them how to sing until the larynx had matured and hardened—in the child it is such a soft little cartilage that it is too tender to be "trained"; but as this is usually impossible, it is infinitely better to have them taught the rudiments—the breathing and the correct use of the voice. All developing and training should be left for maturity.

teacher". If she really knew in the way she should, with a practical understanding, she would be able to sing musically, unless she had lost her voice from ill health or from some injury to the throat, no matter how poor a voice she had originally.

TOO often, the voices are not considered when singing two-part songs, the instructions being merely: "All on this side of the room sing alto and all on the other side sing soprano". As the teacher is judged by the way the children sing together, she strives after general effect by legitimate means or otherwise. "Sing louder" is a command which should never be heard in the school-room, yet is used in almost every room any day when the singing lesson is in progress. The child needs rather to be restrained, as his tendency is, nearly always, to sing at the top of his voice, and to use a dangerous



The only training the child usually gets is the music taught in the public schools, which, while it teaches notes, time, rhythm and other technical details, has its disadvantages. Many an embryonic Melba or Caruso is put permanently into retirement by the methods of teaching in the school-room, and voices of particular beauty and promise lost. In some schools the conditions are much improved over what they were a few years ago when the supervisor of music would visit each room for a few moments, possibly three times a term, and the rest of the teaching would be left to the grade teachers, who often knew practically nothing about singing and could not, some of them, even carry a tune. The committee that hires a singing teacher seldom takes into consideration the fact that children learn many things by imitation, and that, therefore, the singing teacher should have a musical voice which she knows how to use. Even in schools where all of the teaching of singing is done by a professional singing-teacher, she will usually be selected for the diploma she has and the amount of theoretical musical information she has acquired, though it may be known that her singing voice is very bad. How often you hear it said: "So-and-so cannot sing herself, but she knows all about it, and is a fine

amount of force. The beauty of a child's voice is its limpid and birdlike sweetness, and he should never be allowed to attempt volume and power.

A normal child's voice usually is naturally placed, and it is only improper use which brings on the lamentable vocal conditions so often appearing in later years. A child of eight years may be taught how to breathe deeply and how to control the breath—otherwise he is apt to try to control the breath at the collar-bone; he can also be taught how to sing simple songs within his grasp, songs he can do easily and without effort. Physical exercises of all sorts, which will in later years help him to be a fine singer, can be taught the child in moderation. If he is inclined to be hollow-chested and round-shouldered, deep-breathing exercises which will lift the chest should be insisted upon, and the door exercise, too, will help to broaden the chest. Any tendency to mouth-breathing should be corrected immediately. Care should also be taken that he does not ruin his stomach by improper eating, for every singer knows that indigestion is fatal to good singing. When a child is young, any part of the body which is deficient can be made normal quite easily compared with the difficulty in correcting the same trou-

(Continued on page 73)

HELPS FOR AMATEUR SINGERS

(Continued from page 72)

ble later in life. Driving and rowing are both good exercises for prospective singers; all physical activity of this kind helps the voice without putting any strain upon it. As the child begins to mature about twelve or thirteen years of age, singing should be prohibited for a couple of years, neither sex during this period having the vitality to sing without injury to the voice.

A child who has had some instruction on how to use the voice, and had his body developed, and deep breathing inculcated until it has become second nature, comes to serious study later in life with an unspoiled voice still with the first bloom on it, with no ingrained bad habits to overcome, and with a fair idea of what he is working for. The young, undeveloped voice should not be allowed to sing in choruses where heavy cantatas or oratorios are sung. The sustained tones, the sustained elevation of pitch, and the continued fortissimo of some of the passages are altogether too much for the young voice. There is not so much damage done the child-voice from singing too high as from singing too low. The child's voice, as a rule, lies very high. The voice deepens with age. I have heard it said that the quality of voices in general deepens with the increasing age of civilization; that the first man singer was a lyric tenor and the first woman singer was a lyric soprano, and that as we go on we will have fewer of these and more basses and contraltos. I do not vouch for the truth of this, however. The point is to get the children to sing high and never to start them singing too low. A child's voice is chiefly composed of head-notes, and when it essays other registers it becomes harsh and throaty.



IN ADVISING vocal study for children I do not mean to imply that any teacher will do. Many a teacher who has a fair degree of success with adults is a distinct failure with children; therefore, do not give your child into the hands of a teacher of whom you know nothing. Hear the singing of the children he teaches and see whether their voices are sweet and birdlike, or hard and metallic. I have known parents whose children had promising voices take lessons themselves for a couple of terms in order that they might know whether the teaching would be beneficial or harmful; this is

(Concluded on page 75)

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6M89. Stylish Small Walking Hat, shown on figure with crown of fitted velvet, slightly draped back and front; graduated rolled brim higher at left side; trimmed in back with large bow effect of silk mossa-line standing out from hat. Front trimming of three imported variegated velvet roses. Very smart and becoming. Comes in black velvet with Neilrose silk bow; in the new French blue velvet, a beautiful shade a little bit lighter than navy blue, with bow to match; and in rich brown velvet, with bow to match. Price, Mail or Express Charges Paid by Us, .. \$2.98

1M90. A Suit of Exceptionally Attractive Style, made of good, serviceable, reliable Serge. This coat is a most attractive cutaway model, fastening as pictured with two large velvet-covered buttons. The collar and cuffs are also of velvet. Coat is cut with a plain, straight, slightly-fitted back. In the back it is 38 inches in length. The lining is of satin, guaranteed to wear for at least two seasons. Two oblique slot pockets. In the back, model is trimmed with eight velvet-covered buttons. The skirt has a full-length stitched plait at each side seam, trimmed at lower part on each side with four velvet buttons. It is slashed at the bottom, but the slash may be closed by attached snap glove fasteners, if desired. In the back is a panel box-plait effect stitched down to about the hips. Fastens invisibly at left side. Colors: black, navy blue or brown. Special value. Sizes, 32 to 44 bust, 28 to 32 waist, 37 to 44 skirt length. Also proportioned to fit misses and small women; sizes, 32 to 38 bust, 23 to 26 waist, and 37 to 40 skirt length. Price, Mail or Express Charges Paid by Us, .. \$10.98

6M91. Smart Hat of Rich Plush. Has stylish mushroom brim rolled up at back. Trimmed around crown with beautiful fancy ostrich band, stickup effect at back. Colors: black plush with natural grayish tan and white ostrich trimming; in gray mole plush with natural and Neilrose trimming; in navy blue plush with natural and King blue trimming; and in brown plush with natural and champagne ostrich trimming. Price, Mail or Express Charges Paid by Us, .. \$3.98

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SOME UNIQUE LAMP-SHADES

By JOSEPHINE W. HOW

THERE is no limit to the invention of woman, and some charming new lamp-shades decorated with designs cut out from wall-paper bear striking testimony to this truth. While they represent considerable ingenuity and some patience, anybody can duplicate them, and the cost is so small as to recommend them to the most economical housewife of us all.

A large shade, with a cut-out wall-paper design of lattice work and roses over shirred silk, proves just as effective as some of the hand-painted ones on water-color paper which sell for eighteen dollars. One I have in mind was made for a dollar and seventy-five cents, the wall-paper being a piece left over after papering a room.

To make such a shade, the foundation must first be determined upon, size, shape, and kind, as a successful shade depends upon a well-made beginning. A wire frame, of which there are all sizes and shapes, is the most satisfactory foundation, one sixty-eight inches around the lower edge, thirty-three inches at the top, and eleven and a half inches deep, costing about one dollar. Before covering with the silk, all the wire sections should be wound with inch-wide bias bands of white batiste, until the wire is completely covered, one edge of the band being turned in, in winding, to prevent raveling.

A yard of soft China or India silk will be necessary for this size shade, and it should be cut in two strips, twelve and a half inches wide and a yard long, the ends sewed together and the edges turned in and basted. To sew to the top of frame, fold one edge over the covered wire, and with strong sewing-silk, sew the two thicknesses of silk together. Push the silk along toward the right hand, over the wire, as you sew, to make considerable fullness, as enough must be allowed to

permit of the lower edge being shirred slightly. When the top is finished, draw the silk down over the lower wire edge, firmly and evenly, and sew the two thicknesses of silk together, making sure the gathers run straight from top to bottom.

Now, make an exact pattern of the shape by pinning a piece of wrapping-paper smoothly over the entire frame and marking with a pencil around upper and lower edges and the join, allowing half an inch for a lap. Remove from the frame, cut out around pencil-marks, pin the ends together and slip over the frame to make sure it fits perfectly, as this must be the pattern for the outside. A frame this size takes a piece of wall-paper about forty-five inches in length and the full width of the paper.

For a lattice effect in delicate green with yellow roses, the green leaves in a darker shade than the lattice and touches of the stems in soft brown, with a background of white (Fig. 1), the pattern was laid the length of the wall-paper, its outline traced carefully with a pencil and that tracing cut with a sharp pair of scissors, leaving a piece of wall-paper the size of the shade. Next, the white background of the paper was cut away, leaving only the design. The two ends were fastened together, and the whole slipped in place over the covered frame and tacked with needle and thread at upper and lower edges. A touch of paste will fasten any little edges to the silk to prevent tearing off. The edges were finished with gold galloon, although yellow, green, or gold silk braid may be substituted.

A very simply made shade, with shirred silk for a background, was formed, from a border design, fourteen inches deep, of the sort which comes all ready cut out. These border designs are raised,

(Continued on page 75)

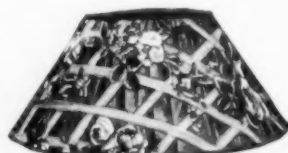


FIG. 1.—A SHIRRED SILK SHADE WITH WALL-PAPER LATTICE WORK

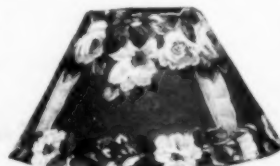


FIG. 2.—PAPER FOUNDATION WITH FLORAL CUT-OUTS



FIG. 3.—A CUT-OUT WALL-PAPER BORDER OVER SHIRRED SILK

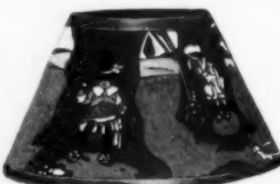


FIG. 4.—FOR THE NURSERY: MOTHER GOOSE DESIGNS ON PAPER FOUNDATION



FIG. 5.—A JAPANESE SHADE WITH WRAPPING-PAPER BACKGROUND

HELPS FOR AMATEUR SINGERS

(Continued from page 73)

the one sure way of testing a teacher. Then, too, the parent thus gets a foundation for understanding the later steps in the child's progress.

If you are not sure of getting a teacher who understands children's voices, you would better, instead, give them lessons in physical culture, gymnastic dancing, fencing, or any other method which will develop the body. If the child has a love for music, but is seemingly tone deaf, the case is not hopeless, for, with the modern methods, children who have been pronounced hopelessly tone deaf have been developed far beyond children who were thought to be unusually endowed by nature. Singing, if correctly done, is a sovereign remedy for tubercular tendencies of the throat or lungs. Much of the so-called consumption is simply oxygen starvation.

AFTER all has been said, it is well to encourage children to sing, to have them properly taught when possible, and to teach deep breathing and insist upon it. But you should stop the singing in school if you find it leads to strain. No child should be exploited because of his gifts as a singer, nor allowed to sing in public at each and every church sociable, lodge meeting or concert given in town. It is not only bad for his future career as a singer, but will undermine his health, his best asset. How many infant prodigies can you think of who are occupying a prominent place in the public regard in their maturity? Not many. This does not mean that they should not appear in the little recitals which are a part of their teaching, and which most children go through naturally and without self-consciousness, so that there is no strain on the system. My advice would be, if you think you have an infant phenomenon, that, instead of exhibiting him, you spend your time building for him such a constitution that it will be able to stand public life without breaking down. After all, your child may turn out to be nothing unusual, and this precaution will spare you both a great disappointment later.

Editor's Note.—In every city, town and village there are young girls and music-loving women who lack the aid of a teacher, yet long to be able to sing. This monthly department is planned to help realize that longing. It does not aim to take the place of a master, but rather to fill the part of friend and adviser to those who find no master at hand. Miss Houston will gladly answer any questions relating to the development of the voice, either in these columns or by mail, if you will write to her, care of McCall's Magazine, and enclose a stamped, self-addressed envelope.

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\$1.00

Your Choice of these Waists
\$1.50 and \$2.00 Values

\$1.00

70A1—If You Want a smart well-tailored and reasonably priced waist to wear with your new coat suit, or separate skirt, do not hesitate to select this very attractive model of excellent quality white linene, artistically ornamented as pictured, with simulated French hand embroidery in desirable pattern, and trimmed with groups of small pearl buttons at the invisible front closing. New style flat collar is also button-trimmed and finished with small tailored bow. Gibson plaits at shoulders give desired fullness; full-length sleeves finished with soft cuffs. Plain back. White only. Sizes 32 to 46 inches bust. **\$1.00**

70A2—In New York the smartly dressed women are very enthusiastic over shadow lace blouse trimmed with satin ribbon. We picture here the latest and most favored model, which is at once chic and dressy. You try to buy a waist like this at any shop in New York and you will pay at least \$2.00. We had an expensive imported model copied and here it is at \$1.00. May be worn with low neck as pictured; however, we include free of charge a net

vastee which makes this a high-neck waist if you so desire, as shown in small illustration. Made of filmy shadow lace in beautiful pattern over a foundation of net. On the net lining a broad satin ribbon, finished with a bow in front, is placed. This ribbon, veiled with the shadow lace, gives a stunning effect. New style soft frill around neck. Short sleeves finished with net ruffle. Invisible back closing. Cream white trimmed with light blue or pink ribbon. Sizes, 32 to 44 inches bust. **\$1.00**

70A3—Japonica Silk, a light-weight lustrous material closely resembling Japanese silk, in attractive and stylish stripes, is used in making this very dressy waist. The pretty front yoke and collar are made of Venice effect lace. Full-length sleeves finished with dainty net frills, set in armholes in latest fashion. Invisible back closing. Colors: black or navy blue, both with white stripes, and white with black stripes. Sizes 32 to 46 inches bust measure. **\$1.00**

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Let Us Send to You Free the New Cornish Book

It is the most beautiful piano or organ catalog ever published. It shows our latest styles and explains everything you should know before buying any instrument. It shows why you cannot buy any other high grade organ or piano anywhere on earth as low as the Cornish. You should have this beautiful book before buying any piano or organ anywhere. **Cornish Co., Washington, N. J.** Write for it today and please mention this paper. **Established Over 50 Years**



When It Moves It Vacuum Cleans

Back of this dependable hand-power vacuum cleaner is all the reputation, prestige, conscience and guaranty of the National Sweeper Co.

Torrington Vacuum Cleaner

Like the famous National Carpet Sweeper, is a household necessity. It sucks up all hidden, imbedded, trodden-in dirt. Dirt only the highest type of vacuum cleaner will take up.

Run it back and forth: when it moves it vacuum cleans. Nothing to get out of order. No troublesome parts. Weighs 8 pounds and is as easy to handle as a National Carpet Sweeper.

Test It At Our Expense

If your dealer can't demonstrate it, let us know his name and by return mail we will send you a descriptive folder and full particulars.

National Carpet Sweeper Co., 24 Laurel Street, Torrington, Conn.

Use a **NATIONAL Carpet Sweeper**

to sweep up scraps, crumbs, threads and brighten up your rugs and carpets.

The high—medium—low brush adjustment is its exclusive feature, making it do better work and last longer.



\$3.50 to \$5.00

SOME UNIQUE LAMP-SHADES

(Continued from page 74)

and the finish is a soft velvety one, giving almost the effect of velvet or satin. This particular design was composed of clusters of grapes and their leaves; the grapes in a soft pinkish purple, the leaves in shaded greens, pomegranates in their rich reddish tones, and cherries with leaves (Fig. 3).

About thirty-six inches of border was necessary for this shade, the frame being twenty-two inches at the top, fifty-three inches at the bottom, and ten and a half inches deep.

The frame was covered with China silk in a light rose color, shirred as before, the wire being previously wound

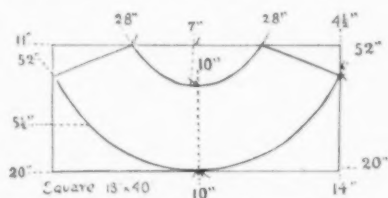


FIG. 6.—PATTERN FOR JAPANESE SHADE

with bias bands of batiste. After the silk has been fastened to the frame, three-quarters of a yard being sufficient for this size, a paper pattern should be cut and opened out flat. Lay the border on this pattern and cut apart the design where necessary to make it the shape of the pattern. Assemble the different parts that have been cut loose in such a way—a bunch of grapes here, a leaf there—that the design will be kept, and yet, when finished, the whole will conform to the shape of the shade. After laying them in place on the pattern, one lapping over or under the other, fasten with a touch of

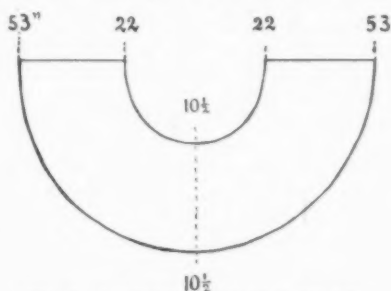


FIG. 7.—PATTERN FOR FLORAL SHADE WITH RIBBON BANDS

paste. When dry, turn wrong-side up, and reinforce the back, where joining has been done, with adhesive transparent tape. Place the ends together and fasten with the tape, then slip over the frame and hold in place at the top with small brass clips where necessary. Finish the lower edge of shade with a narrow dull gold or silk fringe, or a half-inch braid to match the silk.

(Continued on page 77)

SOME UNIQUE LAMP-SHADES

(Continued from page 76)

Another attractive shade has a paper foundation in a warm brown, with the design, figures and floral sprays cut from wall-paper of a Japanese pattern (Fig. 5). A wire frame could have been used and the paper shade slipped over it when finished, but if a frame is not available the paper foundation will answer acceptably (See pattern, Fig. 6), though it is nothing but wrapping-paper, costing from three to five cents a sheet, each sheet being large enough to make two good-sized shades. Almost any stationery shop or department store keeps the paper; it comes in a warm soft brown and makes a very good background. Reinforce the upper and lower



edges with an inch-wide band of the paper, cut to fit and fastened down securely. This helps it to keep in shape. In making this shade one tree and its blossoms were cut out first, placed in the center of the shade and pasted in place, the branches and flowers making a graceful spray over a good part of the shade. Then the figures were cut out, a little Japanese lady with her fan, and a male figure in blue—as many of each as were needed—grouped and pasted down to give the best effect. Birds in flight there were, too, and these were placed near the top of the shade, the grouping of the whole thing being done as the fancy dictated. A half-inch band of gold paper was pasted to the upper and lower edges as a finish, and the ends of the shade fastened together with brass clips.

ANOTHER shade, similarly constructed, and which had as a foundation the same brown paper, was made from a border paper having bands of blue ribbon and clusters of pink roses for its pattern, the banding around the lower edge of the shade being a separate border about two inches wide, such as comes with wide borders of this kind (Fig. 2). Three-quarters of a yard was needed of each.

Three lengths of the ribbon pattern, each about six inches long, were cut out and pasted at intervals the length of the shade, then the clusters of roses grouped to form the upper edge, the flowers and leaves projecting slightly above the top of shade. The narrow border was cut apart about every five inches or so, where necessary to follow the curve of the pattern, then pasted in place, the design covering the edge of the paper foundation. In cutting the paper foundation, to get the

(Concluded on page 78)

Why We Said "No" to These Men

The real reasons why women refuse some men who propose to them

These reasons—the real reasons—are not often told. But here they are, frankly, and by real women. They are like glimpses into the inner shrine of women's hearts. The women tell not only why they said "No," but how they said it. It is for other girls that these women tell what they do, and never has the girl's question "How shall I know whether to say 'Yes' or 'No'?" been so directly answered.

The series begins in

The October LADIES' HOME JOURNAL

15 Cents: On Sale Everywhere

THE CURTIS PUBLISHING COMPANY, INDEPENDENCE SQUARE, PHILADELPHIA

The Things Women Keep Quiet About

What nearly all women go through and don't tell the men

Here they are brought out into the daylight for the first time: the reticences that so many have: the little, but big, things that hurt so badly but that women can't talk about: the curtains of mist that so often fall between husband and wife: the battles that so many wives fight in the dark—and all in silence. Here women not only tell of them, but in each "confession" is "the way out" that so many women are groping for, clearly shown from actual experience.

The series is in

The October LADIES' HOME JOURNAL

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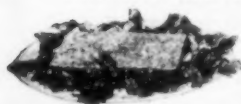


IN ordering your next lot of groceries be sure to include a supply of **Knox Plain Gelatine**, also a supply of **Knox Acidulated Gelatine**, which is the same as the Plain, except that it contains an envelope of Lemon Flavoring, saving the expense of buying lemons. Each package contains tablet for coloring. To insure success, be sure to use

KNOX SPARKLING GELATINE

Serve Chicken in Jelly as the Famous Caterers Do

1 envelope **Knox** Sparkling Gelatine. $\frac{1}{2}$ cup cold water. A chicken. A slice of onion. A bay leaf. 6 peppercorns. 3 stalks of celery. Soften gelatine 5 minutes in the cold water; cook the chicken in boiling water until tender, then remove skin and bones and return to the same pan with the vegetables and spices and a little salt; reduce to a quart; then add softened gelatine and strain over chicken in a mold. Set aside in a cold place. Serve in thin slices. Garnish with celery leaves or parsley.



Send for this FREE Recipe Book

An illustrated book of Recipes for Desserts, Jellies, Puddings, Ice Creams, Sherbets, Salads, Candies, etc., sent FREE for your grocer's name. **Pint sample for 2-cent stamp and grocer's name.**

CHARLES B. KNOX CO.

8 Knox Ave.

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Nadine Face Powder

(In Green Boxes Only)

KEEPS THE COMPLEXION
BEAUTIFUL



Soft and velvety. It is harmless. Money Back if not entirely pleased. The soft, velvety appearance remains until powder is washed off. Purified by a new process.

Prevents sunburn and return of discolorations. White, Flesh, Pink, Brunette. By leading toilet counters or mail, price 50 cents. Address Dept. M.

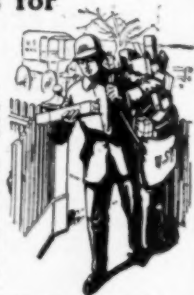
NATIONAL TOILET COMPANY, Paris, Tenn.

Opportunities for Government Positions

The rapid growth of the Parcel Post promises to open many opportunities for good paying positions.

Over 700 persons secured Government positions through the training of the International Correspondence Schools. All Americans over 18 are eligible. Send for the Free Civil Service Book today and learn how the I. C. S. can prepare you to become a candidate for the Civil Service.

International Correspondence Schools
Box 1106
Scranton, Pa.



SOME UNIQUE LAMP-SHADES

(Continued from page 77)

circular opening at top correct, place on the paper any circular article, as a plate, which measures twenty-two inches in circumference or about seven and a half inches in diameter. Mark around this to form the half circle shown in Fig. 7. Then measure ten and a half inches from it and draw another circle, and you will have your pattern.

For a child's room or nursery, a pattern the size of the Japanese shade (see pattern, Fig. 6) was cut out of a coarse white muslin having a dressing in it, and laid flat. Then from a yard of English border paper twelve inches wide, scenes from "Mother Goose", "Little Jack Horner", "Bo-Peep", "Little Miss Muffet", were cut out and pasted on the muslin to cover the surface completely (Fig. 4). The edges were finished with a half-inch band of paper in a color to blend.

It would be wise to experiment first with the Japanese shade, as that is the simplest. It can be made quickly, and affords scope for originality. For a Japanese luncheon, dinner, to tea, it may be used in the dining-room, and the same design, reproduced in smaller form for candle shades, will add an effective touch to the decoration of the table, with a few flowers as centerpiece, arranged Japanese fashion to show the beauty of the stems as well as of the blossoms. In addition to its use for special decorative effects, it may have a permanent place in the den, or in any room where low-toned, Oriental color-schemes prevail.

The nursery shade will delight the children, and is so easy to make and so inexpensive that it may be renewed from time to time to illustrate the stories in



which they are interested. There are all sorts of fascinating novelty papers, with pictures of everything from old English hunting scenes to quaint Delft maidens in wooden shoes. The dealers are only too glad to sell remnants of these, below cost.

The silk-lined shades are more elaborate, difficult and costly, and should be chosen with some view to permanent usefulness and harmony with their surroundings. The whole atmosphere of a room may be changed by a cheerful lamp-shade of amber, rose, or orange, while blue or green will be as depressing as a storm-cloud. Keeping this in mind, decide what color you wish the silk lining should be, and then select, to decorate it, a wall-paper design with a motif that will emphasize this color.

When answering advertisements kindly mention McCALL'S MAGAZINE.

FILLING THE CHRISTMAS CHEST

(Continued from page 52)

cent subscriptions. Six skeins embroidery cotton, 15 cents extra.)

Three very attractive handkerchiefs are shown in our illustration (No. 10339), two in satin stitch and eyelet, one in punched work and satin stitch. An odd half-hour, now and then, will lay away a delightful little pile in the corner of our chest, to go out at the holiday-time tucked in the folds of Christmas letters.

(This set of 3 handkerchiefs, No. 10339, stamped on pure linen, hemstitched, 50 cents; free for two 50-cent subscriptions. Single handkerchief, 20 cents. Embroidery cotton, 5 cents extra.)



A SIMPLE FROCK MADE EXQUISITE BY
EMBROIDERY DESIGN NO. 10341
Child's Dress, No. 5300

A very pretty handkerchief-case (No. 10338) can be made of a 15-inch strip of white linen, one-third of which is turned up to form a pocket, the edges of the strip being sewed together. The flap is buttonholed in scallops. Embroidery is in outline, satin stitch and punched work.

(This handkerchief-case, No. 10338, stamped on white linen, 9x15, 25 cents; 2 skeins of embroidery cotton, 5 cents extra.)

Editor's Note.—Questions on embroidery will be gladly answered by our Fancy Work Editor. For those who wish to use their own goods instead of the stamped material offered here, we can supply a perforated pattern of any design in this page and pages 50 and 52, for 15 cents. Material for stamping and directions are included. We pay postage.



We Show You Ten Thousand Gifts

JUST suppose you went into some busy store, asked to be shown 10,000 different articles, and inquired the price of each. What a thing to imagine! Yet "My Lady's Jewel Box" (our latest catalog) will show you more than 10,000 articles; jewelry and gems, watches and diamonds, rings, lockets, brooches, bracelets and pendants, gold and silver toilet sets, tableware, fine leather goods and countless fascinating articles.

Take your time, turn the pages of the "Jewel Box" to your heart's delight—it's a veritable paradise of shopping. The prices, too, are those to gratify the careful buyer. Direct from our workshops to you—save middlemen's profit.

Over half a million customers are buying from us by mail. For examples of values, note the articles illustrated and priced in this advertisement. We guarantee to please you. Money back if not satisfied. We refer you to any bank as to our responsibility.

BAIRD-NORTH COMPANY

571 BROAD ST., PROVIDENCE, R. I.

Please send us your name and address
on the attached coupon, for a free
copy of the "Jewel Box."
Write today.



Write your name and address below cut coupon and mail now
BAIRD-NORTH CO., 571 Broad St., Providence, R. I.

Name _____ Street _____ City _____ State _____

"CARMEN"
INVISIBLE
HAIR NETS
Are Stronger
yet filmy as a spider's web

Maximum wearing quality, match all shades of hair and comply with every demand of fashion. The firm, durable meshes of Carmen Hair nets are woven of special quality silk, double extra twisted. Made in two popular styles, with knotted ends—with elastic cord. Made in France.

Sold at Popular Prices by
Good Merchants Everywhere

Marshall Field & Company
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FAY-Knit "Ideal" STOCKINGS

"The Stocking That is Different"

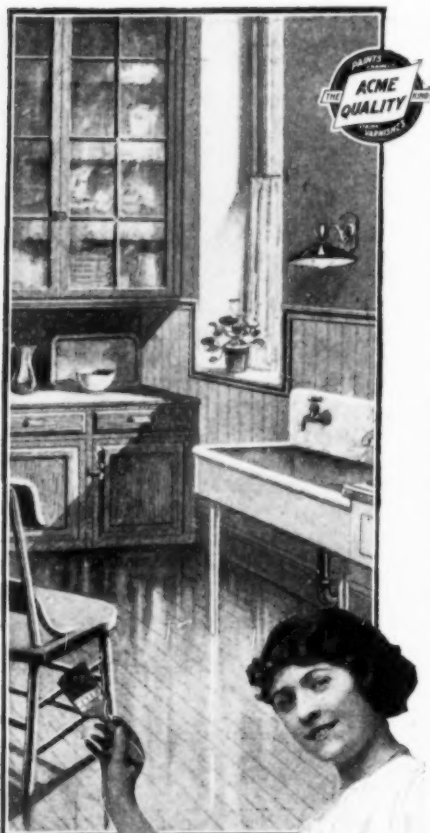
Made regular length at the back, the front extended waist high. The "Ideal" Stockings in any weather for comfort, durability, economy and health. Only superior yarns and non-poisonous dyes used. Cannot come down or wrinkle, but stay up smooth. They

Button at the Waist

Saving cost of supporters. Take the place of underwear in summer. Made for children and grown-ups. Also regular length Stockings for all the family. SATISFACTION OR MONEY BACK. At all first-class stores or sent postpaid on receipt of price. Write for illustrated booklet. FREE.

The Fay Stocking Co.
Box 129 - - - Elyria, O.

When answering advertisements kindly mention McCALL'S MAGAZINE.



An Attractive, Sanitary and Convenient Kitchen

A kitchen whose attractive appearance really lightens the work of mistress and maid can be in every home with little effort at trifling expense. Start with the floor. Fill up the cracks, then apply a hard, serviceable Acme Quality floor paint.

Dust, dirt and smoke do not cling to enameled woodwork, and walls finished with No-Lustre are bright and sanitary. All these can be had in

ACME QUALITY

Paints, Enamels, Stains, Varnishes

which come ready prepared for every household use. Make familiarity with paint and paint brush a practice. Very little trouble, dries in a short time. If you are not familiar with the ease with which Acme Quality may be used, send for our two helpful books,

Painting Guide and "Home Decorating."

They are written for the homemaker. Suggest uses, show by colored plates some effective color schemes, and tell you how the work should be done. These will be sent you free.

Acme White Lead and Color Works
Dept. AF, Detroit, Michigan

Boston	Nashville	Spokane
Chicago	Birmingham	Tacoma
Minneapolis	Fort Worth	Portland
St. Louis	Dallas	San Francisco
Pittsburgh	Topoka	Los Angeles
Cincinnati	Los Angeles	San Diego
Toledo	Salt Lake City	



A Wilching Party for Hallowe'en

By ELEANOR OTIS

HALLOWE'EN rites started away back in pagan times when the Druids built fires in the October frosts to ward off evil spirits. Through the centuries traditions have accumulated around the eve, until now the fun of observing it is less in originating new ideas than in following old customs with just a touch of novelty here and there to give greater distinction to our particular party.

It is the night, of course, when witches are abroad, when weird phantoms presage strange happenings, and the air is tense with omens. So let us buy a ten-cent package of black-witch silhouettes, or cut them out ourselves, using the picture as a pattern, and paste them in the lower corner of our invitations. Across the top, we might write the following:

Attend, attend, friends;
Lend an ear!
The witches are back,
They've all come here!
They buried them deep,
But they won't be still
On All Saints' Eve,
When the winds blow chill.
They'll meet you here,
At the hour of eight.
Come, see queer things
And learn your fate.

ON THE reverse side of the card the address is written.

Incidentally, the poem from which the above verses are parodied is entitled "The Broomstick Train", by Oliver Wendell Holmes, and I think it would be interesting to anyone in search of a Hallowe'en recitation. So, too, would be Robert Burns' poem, "Tam-o'-Shanter".

Of first importance in the scene of decoration are subdued lights whose dimness enshrouds every corner in mystery. The glare from a single exposed light will spoil the whole effect; the bulbs



A WITCHES' MASK TO BE WORN WITH TALL POINTED BLACK HAT



WHO WOULDN'T WANT TO BE A CLOWN?



SAMBO'S EARS WIGGLE AS HE WALKS



TO BE A PRETTY RED POPPY WOULD PLEASE ANY GIRL

and globes should all be covered with orange paper. Crêpe paper can be utilized for this in a number of ways. Of course, each kind of light and each shape of globe requires different treatment. One simple "over-night" shade for an electric light is made from a large circle of tissue-paper. The circle is folded and cut into points around the edge, crushed through the hands to give a crêpe effect, then put over the bulb and held in place with an elastic band. The paper is large enough to turn down the pointed edges again over the covered bulb. If the other lights are all impossible, candles may be used, either with shades or in Jack-o'-Lanterns. Jack-o'-Lanterns are the distinctive feature of Hallowe'en celebrations. The more grotesque the face carved on the hollow pumpkin, the more effective it will be. With lighted candles inside they should be placed around in dark corners. Strings of cranberries add a gay touch of color, and bowls of apples, shocks of corn, and branches of brilliant foliage complete the autumn atmosphere.

THE house is dark as the guests arrive. A black-robed figure silently opens the door, and mysteriously points them up the staircase, illuminated by a single Jack-o'-Lantern, to a dark room above, where they may remove their wraps. A mysterious something, swathed in a sheet, assists them, and to each one gives a mask. Very effective masks may be made out of crêpe paper, as shown in the accompanying illustrations. With a slight expenditure of time, the hostess

(Continued on page 82)

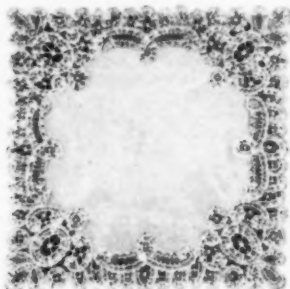
The New Conventionalized Embroidery

(Continued from page 55)

material may be cut away from underneath. Transfer Design No. 551 was used.

The society of the Elks is so large and far-reaching that a great number of people will be glad to get a transfer pattern of the Elks' pillow design. It is Transfer Design No. 555, and in the illustration is shown developed in purple and white, which are the colors of the organization.

Sashes play a prominent part in this season's gowns, and the one illustrated of black satin is given a decidedly handsome look by its embroidered ends, which are



PRINCESS LACE HANDKERCHIEF
Transfer Design No. 556

worked with medium-weight embroidery silk in satin- and outline-stitch. The Transfer Design, No. 552, includes four times as many motifs as shown on sash.

Styles come and go, dress accessories that everyone wears one year are altogether forgotten one year later, but handkerchiefs stay very much the same, and it is interesting to think how many millions of women are pleased every year by receiving new and pretty ones. Christmas-tide sees thousands of little handkerchiefs speeding through the mails, as more and more people come to realize how acceptable they prove as gifts.

The Princess lace handkerchief shown here is as dainty as anyone could wish. It requires one yard of the straight and six yards of the scallop-edge braid, four very small rings and a ball of No. 500 lace thread. Stamp the design on colored cambric or muslin, baste on the braid, using scallop and straight edge according to pattern. The connecting stitches used consist of spider-webs and fagoting made with the lace thread. When completed, baste a piece of very fine linen in the center, hem to the lace, and rip the latter from the cambric. The Transfer Design, No. 556, is eleven inches square.

Editor's Note.—A McCall Kaumagraph pattern of any design on this page or pages 51 and 53 may be purchased for 10 cents at any McCall pattern agency, or will be sent postpaid from McCall Company, New York, for 10 cents in stamps. Miss Thomas will gladly answer inquiries, if stamped envelope is inclosed.



FREE

This Beautiful Perry-Dame Style Book, with art cover by Anna Burnham Westermann, will be sent to You FREE.

This is the Style Book that will save YOU money—that will enable you to buy

BETTER CLOTHES
for
LESS MONEY

Be sure to
send for your
Perry-Dame
Style Book
today

A Beautiful, Warm Coat of \$5.98 Genuine Chinchilla Cloth, only

Last month, in this magazine, we offered a special bargain Coat of Pony Skin Cloth. The splendid value was quickly recognized and the demand for these coats was enormous.

This month we offer you another tremendous bargain—a Coat of Genuine Chinchilla Cloth, J-68, as pictured here, for only \$5.98.

DESCRIPTION OF COAT

J-68.—A very handsome Coat of fine quality Genuine Chinchilla Cloth, made with long, straight, height-giving lines that are so very becoming. It has a smart shawl collar and deep turn-back cuffs of contrasting color Chinchilla, and the closing is effected with three fancy enamel buttons. Two convenient patch pockets. Inner yoke and side facings of self material. Colors: navy blue trimmed with grey, or grey trimmed with navy blue. Back length, about 52 inches. Mail or Express Charges Prepaid.

for only \$5.98

In ordering, be sure to state size and color desired.

We want YOU to see for yourself the beauty and the warmth of this splendid coat. Just order it on our recommendation. You will secure one of the greatest Coat bargains ever offered anywhere.

Read below what Mrs. Arno says
about her Perry-Dame Coat:

Mrs. L. ARNO, Canastota, S. Dak., writes us:

"I have received my Perry-Dame Coat and want to say that I am just delighted with it. It is a beautiful piece of goods, and SO WELL MADE. I could not get as good a Coat out here for less than double what you ask."

We always ask the writer's permission before publishing a letter.

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\$5.98

GIVEN

These Brown Pure Linen Pillow Outfits



Design No. 2711. Size 17x22 inches.
To be embroidered in shades of
Yellow and Green



Design No. 2714. Size 17x22 inches.
To be embroidered in shades of
Yellow, Blue and Brown



Design No. 2716. Size 17x22 inches. To be embroidered in shades of Yellow and Green

THE designs are the very newest of the season's offerings and the very best values. All you need to do to get one of these pillow outfits free is to buy 6 skeins of Richardson's Grand Prize Grecian Silk Floss. Just send us 30 cents to cover the regular retail price of 6 skeins of silk and postage on the outfit and we will send you any outfit you may select absolutely free.

Here is what we will give you.

- 1 Pillow Top, size 17x22 inches.
- 1 Pillow Back.
- 1 Illustrated Easy Diagram Lesson.
- 1 New Premium Art Book.

Richardson's
Grand Prize Grecian Silk Floss
is a pure silk floss that is unexcelled for all sorts of art needlework. We are making this exceptional offer in order to introduce it into every home and to prove its overwhelming superiority.

Library Scarf Outfits to Match
You may also get library scarf outfits of the same material, stamped and hand-tinted with the same design. These outfits consist of:

- 1 Library Scarf, size 17x54 inches.
- 6 Skeins of Richardson's Grand Prize, Grecian Silk Floss.
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Outfits mailed to you for only 40c each.

Special Bargain Offer

For those who want more than one design we are making a special bargain offer.
For any 2 pillow outfits (buy 12 skeins of silk and postage) send us 55c
For all 3 pillow outfits (buy 18 skeins of silk and postage) send us 80c
For any 2 scarfs.....75c
For all 3 scarfs.....\$1.10

Write Today Enclosing amounts named. If you want to see other designs than the ones illustrated here, send 6c for the Premium Art Book. If you order any one of these outfits now, we will send you the Premium Art Book Free.

RICHARDSON SILK COMPANY
365-9 W. Adams St. Dept. 2667 Chicago, Ill.
We also manufacture and sell Spool Sewing Silk.

A Witching Party for Hallowe'en

(Continued from page 80)

may make them all herself, or she may request each guest to bring her own.

As they leave the room voices have dropped to whispers and timid ones stay close together. They follow a series of pointing hands, which are indicated by the yellow splotches of candles along the dark hall. Finally, they come to a large room, dark save for one orange light, where an icy hand takes theirs and leads them to seats. The hand is a glove filled with ice, which the hostess extends. Before the silence becomes oppressive, light appears at the far end of the room behind a sheet. Then begins a shadow pantomime. The real figures are between the light and the sheet, so that the audience sees only their shadows thrown upon the latter. The pantomime may be anything you choose; not more than four people should be in it, and they will have no end of fun, the week beforehand, working out any scheme they devise. The old-time Punch and Judy show is always successful. Some rehearsing will be necessary to regulate the lights, as their distance from the curtain determines whether the shadows will be large or small. The last picture must show three witches with capes and high-pointed caps, singing weird incantations over a caldron. They are still there when the sheet is drawn aside and the guests rush forward, to recognize in one of them their hostess. As the lights are raised, the tension breaks and merriment runs high.

THE caldron is half-full of water. Each guest is given half a walnut-shell, in which is fastened a tiny lighted candle, such as we use on birthday-cakes. The guests make a wish on their tiny crafts, as they set them



A GORGEOUS BROWN-AND-YELLOW
SUNFLOWER



A
CARROT
MASK
VERY
COQUETTISH
INDEED



HALLOWE'EN IS JUST THE
NIGHT FOR PUMPKINS



A VERY REALISTIC WHITE-
TURNIP MASK

afloat. Those whose candles keep lighted until a gong sounds are assured that their wishes will materialize. The others are doomed to failure. But far more of the future is revealed by the walnut-shells, as the witch peers over them. She finds many omens in the way some crafts stay close together while others drift far apart; in the way some strike out boldly for the center, while others hug the shore. A clever hostess, knowing the proclivities of her guests, can unfold a surprising tale.

NEXT, they start off to search for omens. Somewhere in the rooms have been hidden a ring for marriage, a thimble for spinster, a button for bachelorhood, a nickel for wealth, and any other charms the hostess wishes. She may even plan enough so that every guest must search till he finds one thing. To the discoverer of each omen its significance is, of course, clear.

When everything has been discovered, they are ready for the test of Weal or Woe. A horseshoe is hung in a doorway. Each guest in turn has three chances to throw an apple through it, standing at a distance of ten paces. Those who succeed will have good fortune, which might begin with receiving some little Hallowe'en favor as a prize. A black cat filled with candy would be appropriate.

The Man in the Moon must not be forgotten at our party. Several huge sheets of wrapping paper are hung on the wall. Each guest in turn is blindfolded, given a soft crayon pencil and told to draw the moon. The different versions of it, with their faulty expressions, seen all in one group, are very funny. Another prize, of a dozen red blotters, tied together and cut out moon-

(Continued on page 84)

THE FRIENDSHIP VILLAGE NEIGHBORHOOD CLUB

(Continued from page 19)

"And then he added the thing that most of us was to remember always.

"We think a good deal of the death-rate of our army," he said, "when they go in the field. We think a good deal of an epidemic of fever or plague in the world. But 316,000 little babies die every year in one country, that never got a chance to live at all! And one-half of them might have lived if we had made the world so that they could! Talk about the Slaughter of the Innocents in your Sunday-School lessons!—King Herod never killed 158,000 every year. It takes civilization to do that."

"I stood up by Dr. Bliss, then, and I kept remembering the feel of Miriam's baby's head there in my neck that day. And I was one that was letting it die!

"Ladies," I says, "it may be our babies and our cows, just as well as anybody's else's. And some of the blame may be with us, this living minute. *What are we going to do about it?*"

HOW I KEEP MY BABY WELL

(Continued from page 23)

This was the last meal of the day, and after it was finished, she would sleep soundly until morning.

I weaned my daughter when she was eighteen months old. From then, until her twenty-fourth month, her solid-food diet remained the same, except that, on awakening, I gave her the juice of a whole orange (sweet), and, in place of nursing, substituted oatmeal or farina boiled in milk.

During all this time I took a valiant stand against the coddling to which Paul had been subjected. Few visitors were permitted to see the baby, and only those who heeded my request to let her alone. There was no picking up and promiscuous kissing, no nerve-racking romps, and no unnecessary efforts to amuse a mind that needed only peace. Before bedtime there was especial quiet so that she might be composed for calm slumber. The family thought it dreadful to let her cry in peace, to leave her alone for long hours on the veranda, or, as she grew older, in her pen with one or two toys. But her sturdy nerves testify to the wisdom of such treatment.

My little girl has now just passed her third birthday. She is bubbling over with good health, has never been sick or peevish for one instant, and I have never heard her whimper or cry. I am daily thankful that I "revolted", but, best of all, my misguided relatives are becoming convinced that the fashions in caring for babies have changed for the better.



704—Coutil—Price 50c
705—Batiste—Price 50c

Designed for girls from 7 to 12 years. Shapes the body into a graceful figure without undue pressure.

Waist and Brassiere Combined
754—Coutil—Price \$3.50
729—Batiste—Price \$2.50

Beautifully embroidered brassiere adds to its handsome appearance, makes a very stylish figure; is beautifully corded, boned with Walohn. Pearl buttons at front.

Misses' Waists
of 11 to 15 Years
712—Coutil—Price 75c
713—Batiste—Price 75c

Girlish costumes are stylish as mothers'. The youthful figure needs a waist of similar lines. Nicely corded, lightly boned.

Young Women's Waists
of 12 to 17 Years

715—Coutil—Price \$1.00
717—Batiste—Price \$1.00

Fashionable styles, low bust, long hips. Nicely corded, properly boned. Very satisfactory.

Waists Ferris

This label is on every genuine Ferris Waist

You will never know what it means to be both comfortable AND stylish until you try one of the new Ferris Waists. They are beautifully made in 100 styles to fit every age and figure.

FERRIS BROS. CO., 48-52 East 21st Street, New York

Write for the new catalog, finely illustrated with latest improved styles. Select the style you like, and ask for it at your dealer's. If he cannot supply you, send your order direct to us.



BUST and HIPS

Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying-on method," with herself for the model and a looking-glass with which to see how it fits at the back.

Hall-Borchert Adjustable Forms

do away with all discomforts and disappointments in fitting, and render the work of dress-making at once easy and satisfactory. This form can be adjusted to 50 different shapes and sizes; bust raised or lowered, also made longer and shorter at the waist line and form raised or lowered to suit any desired skirt length. Very easily adjusted, cannot get out of order, and will last a lifetime.

Write for Illustrated Booklet containing complete line of Dress Forms with prices.

Hall-Borchert Dress Form Co.
Dept. A, 30 W. 32d St., NEW YORK
Dept. A, 163-171 North May St., CHICAGO
Dept. A, 158 Bay St., TORONTO, CAN.

Send for this Catalogue It Is Free



This Catalogue contains over 300 of this Season's smartest styles of Furs. It is FREE—send for it today. We are manufacturers and save you 50% on the regular retail price.

ALASKA FUR CO., Est. 1876
1217 K Market Street, Philadelphia, Pa. THIS IS A \$10 SET.
Reference: Bank of Commerce, Philadelphia

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Bestyette

RAIN COATS

TRADE MARK REG. U.S. PAT. OFF.



YES, it is difficult to tell a good rain garment from a poor one. The eyes or fingers cannot tell whether the garment is waterproof or not. That is why you should buy Bestyette raincoats that are made by an old established concern, the New York Mackintosh Company, and sold with the famous

Bestyette Guarantee: "Satisfaction or a new garment free."

The Bestyette process of waterproofing is a secret way of treating and applying live new rubber to the fabric so that it is absolutely waterproof and won't dry or crack from age or usage.

Bestyette Garments are strikingly stylish, correctly cut and well tailored. They cost but little more than the inferior, unknown, unguaranteed kinds. Made for men, women and children. Here we illustrate two of our "hits" for the little folks. Every child should have one. Cheaper than doctors' bills—better than umbrellas which break or get lost.

The Famous Bestyette Storm Cape \$3.00 up

The famous Bestyette Storm Cape is made of genuinely good rubberized material of a soft, silky finish—fitted with a roomy plaid-lined silk hood, and tied at the neck with dainty silk ribbons. It envelops the child from head to feet. In tailoring, fit and all the finer points of finishing, the Bestyette is far superior to the cheap, unguaranteed imitations. Colors guaranteed fast: cardinal, navy, golden brown and tan. Sizes 4 to 15. Price, with free School Bag, \$3.00 up.

For Boys and Girls Bestyette Slicker Coat \$3.50 up

The Bestyette Slicker Coat is a great favorite with boys and girls. It is made on mannish lines and affords perfect protection against driving rain and piercing winds. It is absolutely waterproof and wonderfully durable—made of special double material, treated by the Bestyette process. It won't dry, crack or leak. Sizes 4 to 14 years. Price \$3.50 up. (Sou'-Westers Hats, 50c up.)

If your dealer cannot supply you with Bestyette garments, we will. Write for Booklet.

NEW YORK MACKINTOSH CO.
43 W. 32 Street New York City

SCHOOL BAG FREE WITH CAPE

With each Bestyette storm cape. This bag is waterproof and contains two compartments, one for school books, the other for carrying the Bestyette Storm Cape.

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Two-Year Corns

Can be Ended in Two Days

Your oldest corn—pared and doctored since you can remember—can be forever removed in this simple way.



Apply a little Blue-jay plaster. It is done in a jiffy, and the pain stops instantly.

Then that wonderful wax—the B & B wax—gently under-

mines the corn. In two days it loosens and comes out. No pain, no soreness, no inconvenience. You simply forget the corn.

A million corns a month are removed in that way.

And they never come back. New corns may come if you continue tight shoes, but the old ones are gone completely.

All this is due to a chemist's invention, which everyone should know.

A in the picture is the soft B & B wax. It loosens the corn.
B protects the corn, stopping the pain at once.
C wraps around the toe. It is narrowed to be comfortable.
D is rubber adhesive to fasten the plaster on.

Blue-jay Corn Plasters

Sold by Druggists—15c and 25c per package
Sample Mailed Free. Also Blue-jay Bunion Plasters.

(241) Bauer & Black, Chicago and New York, Makers of Surgical Dressings, etc.

WE WANT YOU

Earn \$50-\$75 weekly selling guaranteed hosiery for men, women and children. Largest Manufacturers in America. Est. 1885. Outfit free. Write quick. MADISON HOSIERY CO., 486 Broadway, N.Y.

We Will Pay You \$120.00

to distribute religious literature in your community. Sixty days' work. Experience not required. Man or woman. Opportunity for promotion. Spare time may be used. International Bible Press, 510 Winston Bldg., Philadelphia.

A Witching Party for Halloween

(Continued from page 82)

shaped, may be given for the picture voted most grotesque.

If there is still time before supper, a quiet game with paper and pencil is fun. You can call it the Nut Contest and award a prize, a basket filled with nuts, to the one who most successfully answers the following questions.

It would be more attractive to write them out beforehand in a little booklet,

leaving blanks for the answers. The leaves should be cut in acorn-shape and tied together with ribbon, the outside one being colored to represent the nut.



1. Which nut is both the name of a flower and a flavoring extract? Almond.
2. Which nut is part of the structure of a home? Walnut.
3. Which nut is a favorite summer vegetable? Peanut.
4. Which nut lies at the margin of the sea? Beechnut.
5. Which nut is a popular beverage? Coconut.
6. Which nut recalls the color of a girl's eyes? Hazelnut.
7. Which nut was used as a nickname for President Jackson? Hickory-nut.
8. Which nut is the name of a country in South America? Brazil nut.
9. Which nut forms part of the human body? Chestnut.
10. Which nut suggests a familiar proverb about the oak? Acorn.

WHEN the answers have been written the guests are ready to bob for—not apples, but doughnuts, swinging on long strings from the chandelier. Those for the boys are tied to red strings; those for the girls to white. Just before this game, the hostess has ordered all masks to be removed. With hands tied behind his back, each person must bite at his doughnut until he comes to the piece of paper hidden in the center. On the girls' papers are short complimentary stanzas copied from magazines and poems. On each boy's is the description of the girl whom he may take in to supper. He must discover her through her description. Of course, the hostess, in preparing her descriptions, has caught distinctive points, and has been careful to indulge in no personalities that might be hurtful. Sometimes she may recall a quotation that will just apply, but, more often, she must coin a clever phrase herself. There is a merry scramble while bewildered swains try to find the damsel "with pointed finger nails", or her whose "hair and eyes do match", or the "longest, swanlike neck".

In the dining-room a lighted Jack-o'-Lantern (cut from a huge pumpkin) reigns in the center of the table. Of course, the white cloth has given place either to the polished board and doilies or

(Concluded on page 85)

A Witching Party for Hallowe'en

(Continued from page 84)

to the fantastic crêpe-paper tablecloths made especially for Hallowe'en. At either end of the table are bowls, or smaller pumpkins, piled with ruddy fruit. The favor at each place is a tiny papier-mâché pumpkin, such as may be bought at any candy store for ten cents or made at home from crêpe paper, either filled with candy or with a lighted candle inside. The place-cards are the black-cat silhouettes, like the picture, with the names printed on them in gilt ink. Their legs catch over the edge of each tumbler. They may be bought for ten cents a dozen. If more light is desired, four orange-shaded candlesticks may be placed on the corners of the table, with a black witch pasted on each.

THE refreshments must suggest the character of the party. Highly polished apples, with their centers removed, are filled with a salad of finely-chopped nuts, apples, and celery, covered with mayonnaise. With them are served hot chocolate or sweet cider, and sandwiches of brown bread and cream-cheese, cut round like the Man in the Moon, with currants for eyes, nose, and mouth. Nut jumbles, fruit, and candy complete the repast, unless you wish a real "Witch Pudding" made like a simple plum-pudding and served with hard sauce.

Before leaving the table, Snap Dragon is played. A shallow tin is covered with raisins and a handful of salt. Then a cupful of alcohol is poured in and ignited. While the lurid flames dance round, everyone tries to snap out the raisins, pulling them toward her with a quick jerk of her fingers. For each raisin that one gets, a wish will come true.

The witches go at twelve and the party must not be too late. Perhaps there is still time for a Virginia Reel, and for a Witches' Revel in which partners dance back to back.

Of course, there are other ways besides these suggested, of divining the future. Probably the guests will have many to propose themselves, but if any perplexed hostess wants a few more, I shall be glad to send them to her.

Editor's Note.—All of us like to strike an original note in our entertaining. Miss Otis, our Entertainment Editor, is bubbling over with ideas for every kind of a party, luncheon, dinner, or other form of entertainment you could possibly want. She will be glad to offer suggestions by mail if a stamped, self-addressed envelope accompanies your inquiry.

Given To You As Extra Value

Think of getting ENTIRELY WITHOUT CHARGE

the fine home-furnishings shown here—or your choice of nearly two thousand others! You can do it—we have two million customers doing it today.

All that is necessary is to buy your household supplies—teas, foods, soaps, toilet articles and notions—direct from us, the manufacturers. You get the same quantity and quality of supplies you'd get at the store and these fine furnishings extra as a bonus. There's almost everything you can possibly need, to choose from—fine furniture of all kinds, portieres, rugs, silverware and stylish new clothing. All are given to you with purchases of Larkin Products.



Oak Table No. 180—Given with a \$10 purchase of Products.

You Save Their Entire Store-Cost By LARKIN Factory-to-Family Dealing

The quality of our Products is well known everywhere—we make only the best of everything. We guarantee every article to satisfy you or your money back. The reasons we give you so much more for your money are two: first, our direct dealing saves you the profits and expenses of the middlemen; second, this saving is given back to you in Premium Merchandise that our immense buying facilities enable us to get at far lower prices than you could.

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You don't have to wait—or save—or accumulate. We will send you immediately \$10 worth of our Products and any article given therewith—all of your selecting—on 30 days' free trial, no money in advance! What better proof of quality could we offer than that?

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Our new Fall-and-Winter Catalog—just out—is sent free upon request. It is the largest Catalog we have ever published and contains all our wonderful money-saving offers in full. Sending for it does not obligate you in the least. Mail the coupon to our nearest address, or, if you prefer, simply write a postal asking for Catalog and mention this magazine.



Muslin Cabinet No. 280 (Choice of two finishes)

Given with a \$10 purchase of Products.

Maple-finish Rocker No. 1780—Given with a \$10 purchase of Products.

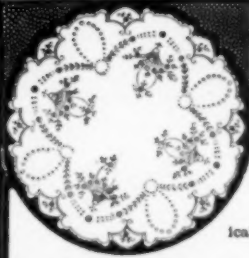
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Name

Address

G. P. 281



MAY WE GIVE YOU THESE FIFTY PATTERNS

FIFTY Beautiful Fancy Work Patterns, all different, (of dollies, pillows, scarfs, baby caps, etc.) and many lessons in fancy work stitches will be sent to all users of

EAGLE LYE "THE CONCENTRATED CLEANSER"

who send us two 2c stamps and one Eagle Lye Trade Mark (see front of can label.) Eagle Lye, 10c a can, being a concentrated cleanser is more economical than diluted cleansers which form their bulk by their weakness.

IT IS AN ODORLESS DISINFECTANT.

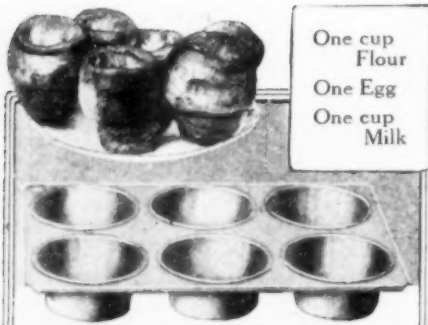
Eagle Lye also disinfects, cleans pipes, kills vermin and has many household uses described on the label. Blackened kitchen utensils which appear useless will become bright, clean and sanitary if allowed to remain a short while in a little Eagle Lye and water.

Most grocers have Eagle Lye, but if yours does not keep it send us his name and 10c and we will mail you a large sized can postage free.

EAGLE LYE WORKS, 108 W Street, Milwaukee, Wisconsin



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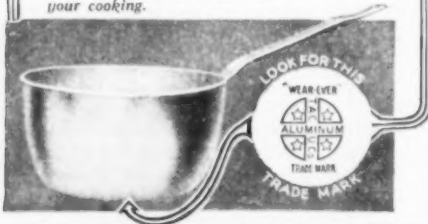
The Popover—the Recipe The “Wear-Ever” Pan

BEAT with an egg beater until bubbles appear. Pour into “Wear-Ever” Aluminum Muffin Pan. Bake without turning the Pan. Figure on less than the usual baking time, because aluminum ware gets hot more quickly and stays hotter than other ware—heats evenly all over, so every cake in the pan bakes at the same time and you have puffy, brown, crusty popovers.

“Wear-Ever” utensils cut down labor and time and money so fast that if you once use one, you will soon have a whole “Wear-Ever” kitchen. That is why we want to send you this one-quart Lipped Saucepan for only 30 cents in Parcel Post stamps. Canadian stamps accepted.

**Replace utensils that wear out
with utensils that “Wear-Ever”**

Write for booklet, “The Wear-Ever Kitchen,” which explains how to improve your cooking.



THE ALUMINUM COOKING UTENSIL CO.
Dept. 30, New Kensington, Pa.
or **NORTHERN ALUMINUM CO., Ltd.**, Toronto, Ontario
(Distributing Agents for Canada)

Please send me, prepaid, sample one-quart “Wear-Ever” Saucepan, for which I enclose 30 cents in Parcel Post stamps (30c)—money to be refunded if I’m not satisfied.

Name

Address

I buy cooking ware
of (Dealer's Name)



Genuine French Plumes \$1.00 up (Sent Prepaid on Receipt of Price)

Compare these prices on first quality French Plumes with what you pay elsewhere:

No. 501—14-inch, Black or White, \$1.00.

No. 502—16-inch, Black or White, \$2.00.

No. 503—18-inch, Black, White, Taupe, Brown, Nell Rose, Delft Blue or Green, \$3.00.

Order by number and state color desired. Money refunded if not satisfied.

FINK & CO., 256 W. 116th St., N. Y.



OUR HOUSEKEEPING EXCHANGE

Conducted by HELEN HOPKINS

PAINT-BRUSH GUARD.—When painting ceilings or high walls, one is often annoyed by the paint running down the handle. Purchase a large rubber ball, cut it in half, make a hole through the middle of this, and push the handle of the brush through it, leaving the cup-side toward the brush. Shove the ball up as near the brush as it will go. This will catch the paint and can be emptied out when filled, thus saving the hands, also the paint, and preventing drops of paint from falling on the floor.—Mrs. T. K., Baltimore, Maryland.

RAVELING CARPETS.—To keep carpet from raveling when cutting it, run two rows of stitching with the machine where it is to be cut. If it is a rag carpet, stitch through two rows of rags and cut between. Do the same with a wool or ingrain carpet, running two rows of stitching about one-eighth of an inch apart.—Mrs. N. E. S., Simpson, Kansas.

DISPOSING OF TIN CANS.—It is often a difficult problem how to dispose of the accumulation of empty tin cans. Mash the cans flat with the side of the ax and put in a sack. When making a garden put this tin into the bottom of the trenches before setting out vegetable plants such as asparagus, spinach, and tomatoes. Such plants need the element furnished by the rusty tins. Burn a tin can in your stove occasionally; it will clear the chimney of soot.—M. B., Redondo Beach, California.

OBLONG DISHPAN.—A friend of mine has a kitchen convenience which can easily be made at any hardware store. It is a dishpan, not round but long, formed to fit into the kitchen sink. In the middle of the pan, there is a tin partition so that the rinsing and washing may be done in one pan.—F. K., Asheville, North Carolina.

SPOOL-HOLDER.—A brass curtain-rod makes an admirable spool-holder. Select one small enough to allow the spool to slip over it easily and to revolve rapidly when the thread is pulled. Place on the rod as many spools as it will hold, fasten it with small brackets or the long hooks which are given with the rods and hang in a convenient position on the sewing-room wall.—Mrs. W. L. O., Little Rock, Arkansas.

PRESERVING RUBBERS.—To preserve the rubbers for the fruit-cans, cover with dry flour. When wanted for use, remove the flour with a dry cloth and they will be as soft and pliable as when new. Any rubber goods may be preserved for years in this way.—Mrs. F. B. W., Giese, North Dakota.

TO TOUGHEN GLASSWARE OR LAMP CHIMNEYS.—Fill a pot with cold water and add some common salt. Immerse the glassware in this pot and boil well; then cool slowly. This glass will resist any sudden change of temperature.—Mrs. C. W. B., Wytheville, Virginia.

HOW TO WHITEN CLOTHES.—To whiten clothes which have become yellow, soak in buttermilk for one week. Then wash as usual and they will come out white.—C. M., Coronaca, South Carolina.

TO CLEAN PLASTER.—To clean plaster, preparatory to rewhitewashing or to painting, first apply a coat of starch. By the time you have reached the last bit of space, the first will be nearly dry, and if you begin at once to wash it off with water, to which some soda or kerosene has been added, all smoke and grime will come off with the starch. This is on the same principle of starched fabrics washing easier than unstarched—the dirt comes out with the starch.—L. T., Perry, Maine.

TO REMOVE A SCORCHED TASTE.—If, by chance, your vegetables or preserves scorch while cooking, remove the vessel instantly from the range, and set it in a pan of cold water, letting it remain there for ten or fifteen minutes. At the end of that time you will find that the scorched taste has all vanished from the food, leaving it as nice as before.—Mrs. T. R. S., Nocona, Texas.

TO KEEP SILVER BRIGHT.—A few drops of ammonia in the water in which silver is washed will keep it bright a long time without cleaning. This should always be done with plated ware, as frequent rubbings wear off the plate.—Mrs. B. J., Halstead, Minnesota.

SILK THAT SPLITS.—When a silk parasol is put away for the winter, stuff the panels with soft tissue-paper. This will prevent the creases that cause the silk to split.—H. H., Muncie, Indiana.

USE EGGSHELL.—If in separating the white from the yellow of the egg you should spill a little of the yolk into the dish of whites, use the eggshell to pick it up with instead of a spoon, as the yellow will immediately stick to the shell.—H. E. R., Rock Hill, South Carolina.

TO PREVENT POTATOES SPROUTING.—Before putting away for use on table, keep potatoes in tub of boiling water for five minutes. Pour water off and lay potatoes on boards, one layer deep, in a dry place. Handle carefully.—E. O., Davis City, Iowa.

(Concluded on page 87)

OUR HOUSEKEEPING EXCHANGE

(Continued from page 86)

FIREPROOFING CHILDREN'S CLOTHES.—When fires are started in the fall, if there is any danger of children getting so near as to ignite cotton dresses or aprons, add alum to the water in which the clothes are rinsed. This renders the fabric fireproof.—L. M. T., Waverly, New York.

TO REMOVE FISH ODOR.—To remove fish odor from silver knives or forks, or from cooking utensils, let stand in cold water before washing.—C. C. A., Leonia, New Jersey.

TO REMOVE EGGS FROM DISHES.—If, before washing the dish, you will sprinkle some salt on it and rub with the fingers, the yellow of fried eggs, which is always hard to remove, will come off easily.—G. J., Chilton, Texas.

TO PREVENT MILK FROM BURNING.—To prevent milk, or foods cooked in milk, from scorching, rinse the stew-pan out with cold water, and rub over with a little fresh butter or lard.—Mrs. C. C., Amherst, Nebraska.

CLEANING WALLPAPER.—If your wallpaper is smoky or dusty, rub it with a bread-crust. All the grime will come off.—H. R. B., Metuchen, New Jersey.

SWEETENING GOOSEBERRIES.—To sweeten gooseberries or cranberries with less sugar, put a small pinch of baking-soda in while cooking.—B. H., Lebanon, Ohio.

TO PREVENT MOLD.—A few drops of lavender scattered through a bookcase in a closed room will save a library from mold in damp weather.—D. M. W., Maximo, Ohio.

TO FRESHEN LEMONS.—To freshen lemons which have become hardened, soak in hot water.—E. C. H., Roanoke, Virginia.

TO HOLD A RUG IN PLACE.—To hold a rug in place in the middle of the room, and yet allow it to be easily taken up and shaken, drive brass-headed nails into the floor at each corner, and midway between. Then sew brass rings on the rug to hook over these when put in place.—L. F. D., Gowanda, New York.

Editor's Note.—If you have discovered how to do some one thing just a little bit better than your neighbors, let us hear about it. We pay a minimum of twenty-five cents for each available contribution, and fifty cents for such as are one hundred words or more in length. Contributions copied from books or other publications cannot be accepted. No manuscripts can be returned, but those not used and paid for will be destroyed.



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GETTING READY TO SMILE

By ANNETTE BEACON

WE HAVE all heard of mournful Miss Mollie, who liked to be thought melancholy, but I have always suspected that she was a jovial lass at heart, and simply couldn't smile because her teeth were not pretty to look at. Indeed, it is everywhere acknowledged that pretty teeth are an essential if a maid would have a winsome smile, so it behooves the self-respecting girl of today to "read, learn, and inwardly digest" these brief words of advice.



DENTAL FLOSS SHOULD BE USED EVERY TIME THE TEETH ARE BRUSHED

Many a girl seems to think that if she brushes her teeth once a day she has done all that is to be desired. But bearing in mind the slogan of the dental profession—"a clean tooth never decays"—we readily understand that the teeth must be cleaned after every meal. The best regimen for the teeth is as follows: On rising, rinse the mouth thoroughly with a good mouth-wash; after breakfast use dental floss, brush the teeth thoroughly with cool water, and rinse again with the mouth-wash. After luncheon, the brush is not used, for too frequent scrubbing and rubbing wears the enamel, but do not on that account neglect to use your dental floss, which should come into play after every meal. When every particle of foreign matter has been removed from between the teeth, rinse your mouth again with the wash, to overcome the acidity which food always produces, for this acidity is most injurious. After dinner, of course, you will use your floss again, and now brush the teeth thoroughly, as in the morning, using at this brushing some reliable tooth paste or powder. In cleaning the teeth, remember to brush up and down, rather than across, and be sure to give the grinding surfaces of the molars a generous polishing.

IN THE healthiest mouths, tartar will accumulate, the amount depending on your personal condition, and as it inevitably injures the teeth, loosening them and often causing the dreaded "Riggs' disease", you should see that it is promptly removed. To a certain extent, you can safely do this yourself by dipping an orange-wood stick in powdered pumice, and gently rubbing the accretions of tartar. However, you should not use the pumice-stone oftener than once a month, and only with the greatest care, for, any-

thing which scratches the enamel can, of course, become highly injurious, if too frequently or violently used.

EVERY six months the sensible girl consults her dentist, and I wish to beg Miss Economical not to attempt to save money on her dental bill. Go to the best, and go twice every year, whether you have a toothache or not, for since your health, your happiness, and your good looks depend upon your teeth, you will find this the safest and cheapest plan in the long run. If your teeth have been well cared for each day, there will be little or nothing for the dentist to do but clean them; but a small decayed spot taken in time may save you a good tooth later on. The nervous girl who suffers agonies in the dental chair should go oftener than her calmer sister, for filling a spot before it has decayed through to the nerve is practically painless, and it is the long-postponed visit which gives such excruciating results. If a toothache comes on suddenly and violently, buy a stick of cinnamon from the nearest grocer and chew on that until you can get to the dentist. It gives instant relief, though, of course, is no permanent aid.

As the mouth-wash is such an essential



LEMON JUICE ON YOUR TOOTH-BRUSH WILL KEEP THE TEETH WHITE AS PEARLS

part of the daily toilet, you should choose it most carefully. There are two kinds of washes for which dentists variously contend, the acid wash and the alkaline, but the balance of favor seems to rest with the alkaline. The value of all mouth washes lies in their ability to neutralize the acids in the mouth which attack the teeth, an aim which the acid wash accomplishes indirectly by greatly increasing the flow of the saliva, while the alkaline mouth-wash works directly by introducing into the mouth an antiseptic wash to reinforce the saliva. Lime-water is one of the best washes imaginable; and as it is almost given away at the drug-stores, there is no excuse for being without it. Not only should it be regularly used in the daily care of the teeth, as given above, but the mouth should be rinsed with it after eating candy or fruits. A simple precaution like this will work wonders towards pre-

(Concluded on page 91)

HOT TAMALES AND POCKET-MONEY

A Department of Home Money-Making Methods

By BETTY GRANT GORDON

THE world must be fed, and the woman who offers for sale some acceptable article of food will be sure of a quick market, as well as a steady one. Almost every woman has at least one receipt for some special delicacy, of which her friends, like Oliver Twist, always eagerly demand "more". There is no reason why she should not convert her skill into ready money. In launching her business venture, she must consider three things: her market, the cost of her materials, the length of time her article will keep fresh.

One of the prize-winners in our Home Money-Making Contest found a solution for all of these problems. Her story is full of interest. She was famed throughout the country for her skill in making tamales. So when a confectioner in the town added a lunchroom to his store, he asked her to supply him with the tamales he would need. She was a busy housewife, with only odd moments to spare, but she decided she could undertake this without adding appreciably to her work, and agreed to furnish him a few dozen a week, at a price of eighty-five cents a dozen.



her leisure time, as she made the tamales mornings, while she did her other household tasks. It required about three-quarters of an hour to make the sauce; then she would leave it to cool over night, as it would not be stiff enough to use that same day except in very cold weather. On one day she would cook the meat and sauce; the next day she would roll the tamales and steam them. Often she would make up enough material for four or five dozen, and then deliver them as they were ordered, rolling them out immediately after breakfast, and steaming them while she was doing her other cooking.

THE receipt given makes one dozen tamales. They will keep from one to three weeks, according to the weather; so the second difficulty, that of incurring loss through perishable goods that do not find an immediate sale, is eliminated.

The cost of materials, according to the account-book of our tamale-maker, was low. Of course, it would vary in different parts of the country. Here is her itemized list of the cost per dozen, including a fuel estimate:

Flour	\$.04
Meat .....	.10
Pepper .....	.05
Frying fat .....	.05
Corn-meal .....	.02
Corn-husks .....	.03
Catsup .....	.03
Fuel in cooking .....	.03
Total cost	\$.35



As she sold them for eighty-five cents, this gave her a net profit of fifty cents a dozen. At the end of a season of six months, she had made one hundred and five dozen tamales, with a net profit of fifty-two dollars and fifty cents, for the use of her odd hours.

Anyone who wished to make a real business of this work could, of course, increase this profit very considerably. She could broaden her market as far as she wished by supplying several restaurants with tamales, by filling private orders for them, and by arranging with merchants of the town to sell them for her on a commission basis.

Editor's Note.—Do you want to earn some money? And would you like some suggestions or advice? Then write to Betty Grant Gordon, our Home Money-Making Editor, McCall's Magazine, New York City, inclosing stamped addressed envelope, and give her as clear an idea as possible of your capabilities. She will be glad to advise you.

TO MAKE her tamales, she boiled thoroughly one pound of veal-neck. Next, she prepared the sauce by mixing three heaping tablespoonfuls of flour, with two of hot lard or frying fat, and adding one cupful of tomato catsup, salt and two teaspoonfuls of tamale pepper. Water was added to make a thick gravy, and it was all cooked for a few minutes. Then the meat was stirred in, and the whole mass turned out to cool and stiffen, so that it could be rolled in corn-husks. When she was ready to roll it, she heated the broth left from boiling the meat, and mixed with it two cupfuls of uncooked corn meal to make rather a soft mush. Then she soaked the corn-husks in a pan of hot water, until, after a few minutes, the ends could be easily trimmed with scissors. For each tamale she spread three or four husks thickly with the corn meal and incased in them a couple of tablespoonfuls of the tamale sauce. Then she tied each end firmly and steamed them for a couple of hours; then, after letting them cool, she steamed them again until they were heated through.

The work did not encroach at all upon

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A \$100.00 cash prize for the best title (of 8 words or less) for this picture! Title must be catchy, or cleverly describe some advantage of Wilson Dress-hooks, the popular new garment fastenings so rapidly replacing old-fashioned hooks and eyes and snaps. We want titles such as these, but better: "Tis plain to you, Wilson users are two"; "Half the world sees your back"; "The Wilson way adds style and security." Can't you do better?

Wilson Dress-hooks

(Instead of Hooks and Eyes or Snaps)

RULES: 1. Write your title (of 8 words or less). Below it your name and address—nothing more. Only one title accepted per person. 2. Count "Wilson Dress-hooks" as two words only. You may use or omit them in your title. 3. Contest closes Nov. 1st. 4. Prize winner printed in January 1914 issue of McCall's Magazine. 5. Questions cannot be answered.



NOTE (A): This contest is free. You may also send attached coupon with or without a contest title. The coupon and 2 two-cent stamps good for a regular 16c card of the famous Wilson Dress-hooks, provided you have never used them. **NOTE (B):** Read what follows several times.

Wilson Dress-hooks hook and unhook easily with no strain to tear threads or material as with snap fasteners. They positively cannot unhook nor fly open accidentally. No bulging nor gaping to show a row of unsightly fastenings down the back of an otherwise beautiful waist, skirt or gown. They lie perfectly flat and are so strong and durable they outwear the garment. Long-suffering husbands welcome Wilson Dress-hooks, for they hook easily and hold securely. Guaranteed rust-proof and not to crush or break in washing and ironing. Sold at notion counters. See a card.

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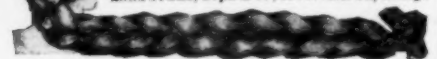
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Practical Uses for Crocheted Flowers

By CARRIE D. MCCOMBER

CROCHETED flowers, with foliage in natural colors, are the latest development in artificial flower-making. These flowers are the newest of all the posies which are so much used, not only for

In the band pictured (Fig. 6), the lace pattern contained a four-petaled flower, and, therefore, a four-petaled flower was crocheted to cover it. The flower was done with No. 16 mercerized thread in the color of the fabric used for the dress, which, in this instance, was brown. To make this flower: Chain 5 and join. In the ring thus formed, make the four petals, each with 1 s c, 1 d c, 3 tr, 1 d c, 1 s c. To make it a little larger, chain one between the tr's and the d c's, on each side. To make it still larger add more trebles or, if the length is not sufficient, add double trebles (thread over twice). Fill the center with French knots of a lighter tone.

The flower buckle, done in the same brown tones, is another useful suggestion. Any of the flowers illustrated (Fig. 7)

may be used to form a buckle, leaves and berries being especially adaptable. Double roses, violets and forget-me-nots may be effectively arranged with or without their foliage. The foundation of the buckle is made of buckram covered with the dress fabric. The flowers may be the color of the dress or its trimmings. Six large and ten small flowers are used in the buckle shown. For the large flowers: Chain 6, join; 1 s c, 1 d c, 1 tr, 1 d c. Repeat four times. Connect the five petals by five bars at their back, made by chaining two and catching in the middle of each petal. In these bars make five petals, each 1 s c, 1 d c, 3 tr, 1 d c. Fill the center of each flower with a stitch in the darker thread.



FIG. 1—PANSIES IN NATURAL COLORS FORM EFFECTIVE MOTIFS FOR DRESS DECORATION

the corsage, but also for the trimmings that are being lavished on frocks and gowns. For the latter purpose they are most practical.

Many of the new heavy laces for dress garnitures come in flower patterns on file or other open backgrounds. These furnish the most fascinating suggestions for appliqué flowers which shall repeat the tones of the dress in its trimmings. The flowers and leaves, if leaves are used, are crocheted separately in silk or mercerized cottons, as desired, and are then sewed on. If the lace (Fig. 6), as in the band illustrated, has a running design which connects the flowers, it may repeat in outline stitch the tone used for the flowers, or, as in the picture, in couching done in two shades, the coarse thread in dark tone, and the couching stitch in light. The edge of this lace was buttonholed with brown to avoid too sharp a contrast between the darker fabric and the cream lace. Wide bands of this kind are used on skirts and waists with excellent effect. The work is not very tedious if the crocheter is familiar with her hook, and it offers endless and delightful possibilities.



FIG. 2—CROCHETED ROSES AS A GARNITURE FOR A Dainty WAIST LADIES' WAIST, NO. 5298



FIG. 3—A TINY BOUQUET OF VIOLETS AND LEAVES

THE flowers shown in the illustrations may be applied to coarse and even fine laces. Once one has learned to make these flowers, she will be able to copy any pattern seen in lace, although it is not necessary to duplicate such patterns exactly, because the appliqué flowers hide any variation from the design.

For the small flowers: Chain 4 and join; 1 s c, 1 d c, 1 tr, 1 d c, 1 s c. This makes one petal. Repeat four times. Take a stitch with the light thread in the

(Continued on page 92)



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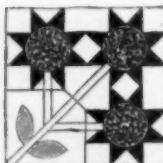


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Practical Uses for Crocheted Flowers

(Continued from page 90)

center of each. Sew the flowers to the covered foundation. This buckle is two-and-a-quarter by three-and-a-half inches with a strip of buckram at center-back.

The neck bow (Fig. 4) is particularly effective in black velvet, with red and green berries and foliage. The green berries are a shade darker than the leaves. Each berry is wired separately, and the wires then twined together. A wire is sewed through the center of each leaf at the back, and in a very dark red, the second row in a little lighter shade, and the two under rows in a pale pink. The other roses should omit the pale pink, the top petal being a dark red, and the other two petals of a lighter shade, so that they will harmonize with the second row of petals of the middle rose.

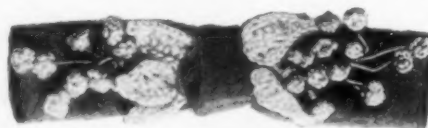


FIG. 4—IN HOLLY RED AND GREEN, THESE BERRIES AND LEAVES COMBINE WELL WITH BLACK VELVET FOR A NECK-BOW

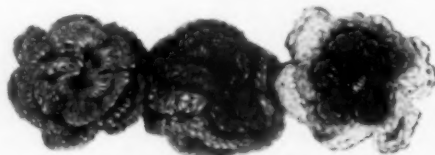


FIG. 5—A DETAIL OF THE ROSE DECORATION SHOWN IN FIG. 2

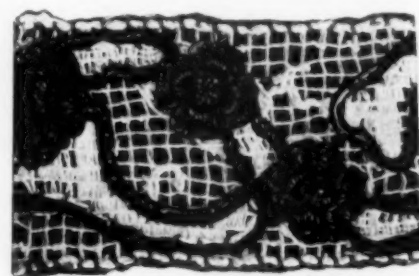


FIG. 6—THE NEW HEAVY LACES ARE MADE DOUBLY EFFECTIVE BY CROCHETED APPLIQUE

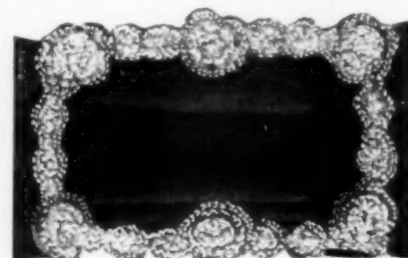


FIG. 7—FOR ONE OF THE NEW SOFT GIRDLES A FLOWER BUCKLE IN HARMONIZING SHADES IS JUST THE THING

Roses form an effective waist decoration, done in several shades of American Beauty red. They can be applied in any number of wraps. For a blouse of cream silk crepe, with a Medici collar of lace, a tiny band of roses in the American Beauty shades, covering the seam which joins collar to the neck of waist, adds a very original touch to the costume (Figs.

2 and 5). If the sleeves are cut a little less than half-length, with a deep frill of lace, and a band of the roses is used to half-encircle the sleeve opening, while a cluster of roses acts as a fastening for the belt, the waist will be immensely effective.

For a band of five roses (which is enough for one sleeve), the center rose should be a little larger than the others, and consist of four rows of petals; the top row in a pale pink, the second row in a little lighter shade, and the two under rows in a pale pink. The other roses should omit the pale pink, the top petal being a dark red, and the other two petals of a lighter shade, so that they will harmonize with the second row of petals of the middle rose.

To make the large rose, make a ring by chaining 4 and joining with a slip-stitch. Into this ring make 5 loops, by chaining 3 for each, and catching into ring each time with a slip-stitch. These loops are the foundation of the first row of petals. Into each

of these five loops chain 2, 1 d c, 4 tr, 1 d c. For the second row of petals, make a bar or loop back of and between each two of the first row of petals, chaining 3 and joining with slip-stitch for each. Into each of these loops, chain 2, 1 d c, 5 tr, 1 d c.

For the third row of petals, make a bar or loop back of and between each two of the second row of petals. Into each of these bars or loops chain 2, 1 d c, 6 tr, 1 d c.

For the fourth row of petals, make 5 bars at the back, as before, and into each

(Continued on page 93)

PRACTICAL USES FOR CROCHETED FLOWERS

(Continued from page 92)

bar chain 2, 1 d c, 7 tr, 1 d c. If you prefer a smaller rose, then chain 6 and join. Into this ring make 5 loops by chaining 3 and catching. In each of these loops make a small inner petal with 1 d c, 3 tr, 1 d c. Connecting each two of these petals, crochet a loop by chaining 3 and catching in the middle of the back. Into each of the second row crochet 1 d c, 4 tr, 1 d c. Make a loop back of each of these petals like those of the other row. For each petal, crochet 1 d c, 3 tr, 1 double tr, 3 tr, 1 d c.

For the rose leaf, chain 5 or 6, make a treble stitch all around both sides of the chain, going into each stitch once, except at the end, where the turning requires two trebles. Hold a wire against the edge of the leaf and crochet over it all around with short stitches and picots, leaving the end of the wire to project as a stem.



A large bunch of violets made in two shades of purple is remarkably pretty as a miniature bouquet, especially with the leaves crushed to look natural (Fig. 3). The petals are in two sizes, the small side petals and the long one. Chain 5 and join. For the four short petals, chain 1, 5 tr, 1 s c. For the long petal, chain 2, 5 double tr, chain 2, 1 s c. For the leaves: chain 8, Make 2 tr in each of the stitches of the chain on one side only. Turn and make 2 tr in each of these stitches. Turn and make 2 tr in each of the second row. This makes a flaring, round leaf. Place a wire around the edge, and crochet all around over it with alternate 2 s c and a picot, letting the wire extend for a stem.

Crocheted pansies (Fig. 1), also, may be worn at the corsage, or tucked into the belt, while single pansies or groups of pansies in natural colors appliquéd on lace or used in fastening collar, belt, sleeves, or to catch draperies in place, would be especially effective on a gown of lavender or any shade of purple. They could also be developed in yellow for combination with a frock of brown or green.

To make the pansies: Chain 9, turn; 2 tr in 4th stitch of chain. Repeat four times; turn; 2 tr in each of first row. This makes one petal. Make three others in the same way. For the fifth petal: Chain 11, turn; 2 tr in 7th stitch of chain and repeat seven times. Chain 3, turn, 2 tr in each tr of first row. Join the petals in pansy shape, and embroider the center. Sew a wire stem at back.

For the pansy leaf: Chain 15, turn; 1 tr in 9 stitches of chain; 1 d c in 4 stitches. Turn, chain 1, repeat on other side. S c all around both sides with picot every five stitches.

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A charming example of the new draped effects which are the height of this Fall's fashion. The smart trimming of brocade velvet, and the immense buttons, also of the velvet, make an effective combination. The back of the skirt has the drapery caught in with a wide band of the brocade velvet to match that on the blouse. Colors: navy blue, brown and black. Supplied in all sizes for ladies 34 to 44 bust, also for misses 14, 16 and 18 years. Offered at the unusually low price, sent prepaid, for \$3.98.

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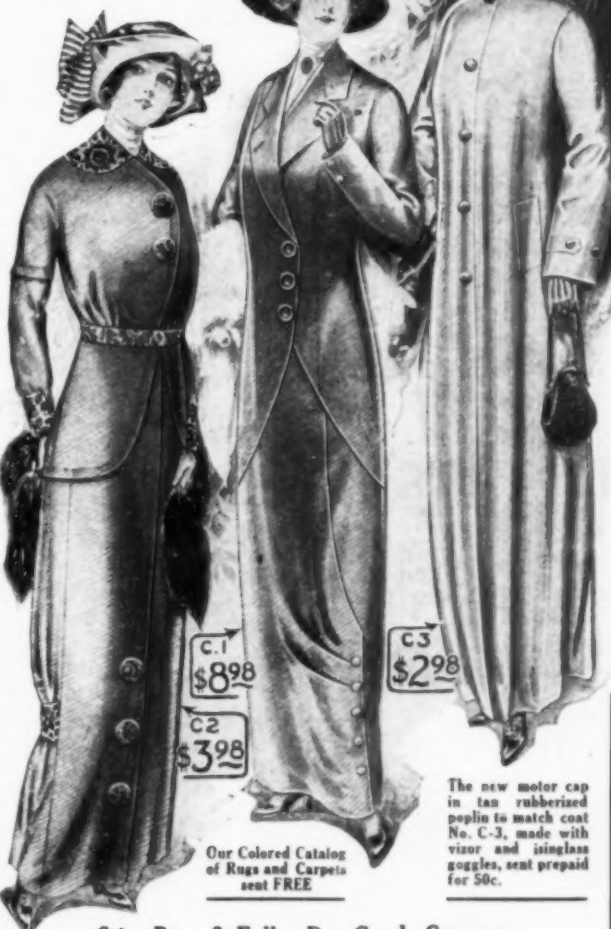
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A stylish raincoat which we guarantee absolutely rainproof, in medium weight tan rubberized poplin. The high storm collar, which is lined with velvet, forms a perfect protection for the neck; the sleeves have rain and wind protectors. New belted back, 51 inches long. Sizes for ladies 34 to 44 bust, also for misses 14, 16 and 18 years. Offered at a price heretofore thought impossible for a guaranteed raincoat, sent prepaid for \$2.98.

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GETTING READY TO SMILE

(Continued from page 88)

serving your teeth. Lemon-juice on your tooth-brush, used a couple of times a week, will help to keep the teeth white as pearls.

THE first and foremost cause of decayed teeth is lack of cleanliness, but digestive disorders are also ruinous in their effect upon the teeth. To correct slight disorders resulting in "acid mouth", with its consequent evil of bad breath, there is nothing better than old-fashioned charcoal tablets:

CHARCOAL TABLETS

Willow charcoal 1 ounce
Pure unsweetened chocolate... 3 ounces
Saccharine 1 ounce
Vanilla (powdered) ½ dram

Add enough pure gum-arabic to the mixture to make a stiff paste. Roll out on a china platter, and cut in segments three-eighths of an inch square. Take three or four of the tablets daily.

Along with her daily mouth-wash the fastidious woman is using a delightfully fragrant lotion, which she can make at home, and which imparts a faint lasting sweetness like the "breath of violets". The dainty girl should keep a generous supply on her beauty-shelf.

THE health of the gums is as important as that of the teeth. Before milady brushes her teeth, she should massage her gums with a dry tooth-brush, not roughly, but vigorously and regularly. This daily massage will promote the circulation of the gums, tone them up and make them firm and healthy, and is very important, for bleeding, sensitive gums often become spongy gums, and spongy gums, as you know, have a way of receding and letting the teeth drop out. Rinse the mouth frequently with this healing lotion, especially if the gums are in poor condition:

ORIENTAL MOUTH-WASH

Balsam of Peru ½ dram
Gum mastic (powdered) 2 drams
Gum arabic (powdered) 2½ drams
Orange-flower water 5 ounces

Make into an emulsion and finally add while beating continually:

Tincture of myrrh..... 3 drams

Take care of your teeth, milady, as suggested above, and when they are as white as lilies and as fragrant as violets, go out among your friends and smile, smile, smile!

Editor's Note.—It is Miss Beacon's object in this department to lend every aid to the woman who wishes to improve her appearance and her health. All inquiries will be cheerfully answered by mail, if a stamped envelope accompanies the request.

Every Woman Will Welcome This Book



Albrecht's "Fur Facts & Fashions, 1913-14," contains many suggestions of dollars-and-cents value to every woman who contemplates furs. Then, again, it is an authority on the latest correct fur styles. Hundreds of dainty exclusive models are faithfully portrayed by beautiful illustrations and minute descriptions. Many furs shown in natural colors. Your model is there, at the price you want to pay. Surely this valuable book is worth three cents to you—just the postage. Ask for Albrecht's "Fur Facts & Fashions, No. 13." Now, to induce early buying and relieve the regular season's rush, we offer

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JEWELRY-MAKING FOR WOMEN

(Continued from page 24)

is done with files. With the coarse file, straighten the outside edges, removing all irregularities. Hold the file with the point up, and work from the bottom up. In this position, the hand does not hide the line. The finer files will be needed for the design. After all lines are perfect, bevel the outside edges with the coarse file, finishing them with the fine files. On the blade, the bevel should be deep enough on both sides to make an edge that will cut paper; try it, and keep on filing until it is right. When the filing is done, rub down the metal with fine sandpaper until the scratches are removed.



A SMALL SECTION OF A LINK CHAIN

Then, with powdered pumice-stone, moistened with water, and a soft cloth or chamois, remove the fine scratches left by the sandpaper. If a permanent finish is wanted, one that will not require frequent polishing, the knife will have to be sent to a professional for lacquering.

In making the copper belt-buckle, the learner has progressed, as copper, being softer than brass, is a step toward silver. The tools wanted are coarse and fine files, saw, drill, clamp, hammer and pliers, besides sandpaper and pumice-stone.

TWO thicknesses of copper are wanted, gage No. 16 and gage No. 18. The thicker piece is for the large piece of the buckle, and the thinner piece for the narrow band that thickens the edge all around it, and, also, for the hook and slot. Copper wire, the size of the drill to be used, is also needed.

Draw a pattern of the buckle with the inner design. Transfer this to the thicker metal. Draw a second outline of the buckle on paper and, a quarter inch inside the line, draw a second one. Transfer this to the thinner copper. Draw patterns of a hook and slot from any buckle, making the piece with the hook as long as the buckle is deep. Transfer these to the copper, and then straighten and strengthen all the lines on the four pieces, first, with pencil, and, afterwards, by scratching them. Saw out the main piece of the buckle and its design, as directed for the paper-knife, first making drill holes in the sections of the design. Next, take the thinner piece of copper on which the second outline was made, and saw out the center, inside the inner line. This will leave a quarter-inch frame that is the exact shape and size of the buckle.

(Continued on page 96)

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JEWELRY-MAKING FOR WOMEN

(Continued from page 95)

It is to be riveted around the edge of the buckle. Saw out the hook and slot. Finish all the pieces with the files, and, with the pliers, bend the hook into shape.

WHEN the filing is done, the pieces are ready to be put together. Place the narrow framelike piece over the buckle, close to the edge, and, underneath, arrange the hook so that its ends come even at the center of the top and bottom sides of the buckle. Next, holding these pieces together firmly, drill holes through the three pieces at the top and bottom, and through the two pieces at the ends; and, then, halfway between all these points. There should be eight holes.

The next work is to make the rivets. Have on hand copper wire which is the exact size of the drill holes, and cut eight pieces from it that are each a quarter-inch long. Take these pieces one by one, and put them, one end upward, into the clamp, and hammer the upward end flat until it looks like a nail-head. Put the three pieces of metal together and rivet them, threading the rivets from the outside down, and hammering them flat on the under side. The heads of the rivets add to the decoration. Polish the finished buckle with sandpaper and powdered pumice-stone.

A chain furnishes an excellent lesson in soldering. The section of chain we show is made of two sizes of links, but one with links of one size would be better for the amateur who is without a teacher. The tools needed will include a saw, files, pliers, a blowpipe, an asbestos mat, some easy solder from an assayer, an unglazed small dish or unpolished marble, some jeweler's stick-borax, and a brush—a common mucilage-brush will do.

Three times the length of the chain will be needed in silver wire. Gage No. 15 was used for the one pictured. For shaping the links, there will be wanted a strip of iron, three inches long and as wide and thick as the links are long and wide. Three-eighths of an inch by one-sixteenth-inch will make the links like the larger ones in the chain shown.

Over this strip of iron fold one thickness of paper. Then insert one end of the covered iron in the pliers with one end of the wire, and hold firmly, while the other hand winds the wire over the iron in a smooth, tight coil. Put the strip and



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(Continued on page 97)

JEWELRY-MAKING FOR WOMEN

(Continued from page 96)

the coil down on an asbestos mat, and heat with the blowpipe until the paper burns away. The silver-wire coil can now be slipped off the iron. The next operation is a particular one. Hold the coil in the left hand and saw through the exact middle of its narrowest side. Each of the resulting pieces will make a link ready for finishing. With the pliers, bend the ends of each link together to close it tight. They can then be soldered.

Cut a piece of easy solder into the tiniest possible bits. Put a few drops of water into the small glazed dish, or on the marble, and rub the borax around in it until a smooth paste is obtained. Into this dip a brush and touch the joining of a link with it. This makes the solder run and fills in the crevice. Pick up a bit of the solder with the brush and drop it exactly on the joining. Fill the alcohol blowpipe and light it. Blow gently through the rubber tube until the flame turns in a horizontal direction. Too hard a breath will cool the flame. Tilt the blowpipe until the flame plays on the link, heating the silver and not the solder. As soon as the solder runs, remove the flame promptly, for the melting-point of silver is little higher than that of solder. If the link proves not to be soldered, the ends must be filed off until they are bright before the operation is repeated. Slip two soldered links over the open end of a third link, and turn the soldered ends down, away from the link that is to be heated. The solder is likely to melt and run again if it comes into contact with the heated wire. Several pieces can be prepared for soldering at the same time. For instance, solder eight links and, with four others, join them in pairs. Then put the pairs together. A patent catch can be found at any jeweler's.

For jewelry-making as a woman's career there is a growing enthusiasm. Department-stores and jewelry concerns are beginning to call for saleswomen who know more or less about jewelry construction, and jewelry shops are gradually, if reluctantly, opening their doors to girl apprentices. There is a decided demand, especially in summer camps, for teachers in this as well as other handicrafts.

But, in the matter of salary alone, inducements are not great. A girl with considerable skill may not be able to earn more than twelve dollars a week at the first, nor more than twenty dollars for a long time to come. The real payment for such work comes in the joy of self-expression and the satisfaction of doing work that is one's best and that is worth while.

(Concluded on page 98)

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This 3-piece outfit—skirt, waist and petticoat—will give you wonderful wear. It will be sent you on approval, to be returned if you don't like it. The Skirt is made of heavy-weight men's wear, all-wool serge, cut with a Princess top. It is seissored down the front into an open welt seam, ending in a diagonal-cut effect. Beneath this diagonal effect are three wide plaits, giving the skirt plenty of fullness. The skirt front is also nicely trimmed with four silk soutache loops and cloth buttons. Comes in blue and black serge only. Be sure to mention color wanted. The Waist is strictly man-tailored of fine linen. The front is plaited in groups and closes by means of loops and buttons. Waist is also finished with standing collar and turned-back cuffs. The style is all that possibly could be desired for Fall. The Pretty Petticoat is made of fine mercerized sateen, has a deep flounce, which is made by means of shirring and tucking. This petticoat is guaranteed to give excellent wear. Comes in black only. In ordering from this paper be sure to give bust measure, waist measure and skirt length.

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JEWELRY-MAKING FOR WOMEN

(Continued from page 97)

A full course in jewelry-making at a good trade-school requires from two to three years—two and a half is the average. Such a course includes hammering brass, copper, and silver into small table pieces, such as spoons and forks and larger bowl-shaped utensils, besides the production of personal ornaments in copper, silver, gold, and platinum. It also involves setting stones of all kinds. Tuition for such a course will not be less than seventy dollars a year. Materials, if gold is not used, should not exceed twenty-five dollars a year. The time required is usually five days a week of six hours each. Students with an aptitude for hard work have completed such a course in two years.

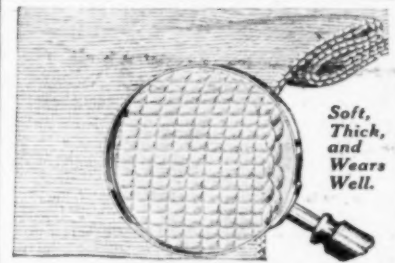
Not every girl can do herself credit in jewelry-making as a profession. There are needed for it, if the accomplishment is to be worthy the effort, an inborn sense of form, dexterity of hand, patience in detail, and some ability to draw. Granted the first three qualifications, drawing will usually come with practise. Many a girl has all these gifts and does not yet know it. A little ability, combined with effort, often becomes something very like genius.

Jewelry-making would be an ideal hobby for any woman who desired to make a little pin-money in her spare moments. That the work could be done at home and in odd hours would be a distinct advantage, and, provided the amateur trained herself into a fair amount of skill, she should easily be able to sell her products to her friends and acquaintances. Many people like to make gifts of simple pieces of jewelry in good taste, yet cannot afford the expensive wares offered by the regular jeweler. The home-made jewelry fills the lack exactly. It can be sold at a reasonable price, and shows so frankly what it is that it could never be tawdry.

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Six dozen saws at 72 cents a gross.....	.36
Jeweler's hand files: Half-round, round, knife-blade and triangular at 12c each..	.48
Drill frame .....	.70
Three drills at 5 cents each.....	.15
Blowpipe	1.50
Pliers, pointed and half-round, at 35c each..	.70
Clamp .....	.20
Vise .....	.80
Hammer—Small wood mallet (any house hammer) .....	.45
Borax slate and jeweler's stick-borax.....	.30
Silver solder from an assayer .....	.25
Dividers (the school kind).....	.25
The three finest grades of sandpaper at 3 cents each.....	.09
Total	\$6.82

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THE GUEST ROOM

By GERTRUDE B. ALLEN

IT IS the girl able to apply to her own surroundings the clever little hints she comes across, adding to them a wee spice of herself, rather than she who holds herself too original to need borrowed ideas, who makes life really comfortable and helps to cushion the corners of existence.

Just by accident, Margaret found herself reading the other day a semi-humorous tale of the maiden lady who visited at her niece's home, rather unexpectedly, a tale which included a list of everyday toilet necessities that "were not" in that highly ornate spare room. The story ended with the aunt's suggestion that Myra, the niece, would do well to pay herself a visit, and see what it was like. Margaret reflected. She was responsible for the pretty south room to which aunts, cousins, and friends were taken, when they came to town for a few days.

Her first impulse was to inspect its fittings most rigidly; then the notion with which the story ended appealed more strongly to her, and she decided, literally, to make her own family a visit. Packing her small handbag with the usual articles, allowing no extras, and, merely mentioning to her invalid mother that she was going to sleep in the spare bedroom for one night, she took possession, determined to manage, for a day, exactly as any casual guest would need to. To her chagrin, the few items which she supposed would strike her as being necessary grew into a long list of nearly two dozen small conveniences, including note-paper, ink and good pens, with a commodious lap tablet, mending materials, toilet water, a cushion with assorted safety pins, black and white, a carafe for drinking water, and—she admitted with a little flush—the extra down quilt, which had thus far been kept in the hall linen-closet.

"It wasn't but a step from the door," she confessed, "but if I had been in a strange house I shouldn't have known where to find it when I woke up shivering at two in the morning. Nothing I know of goes so quickly to the inner side of hospitality as making one's self a short visit and holding strictly to the plan of forcing one's self to do without, for the time being, what is not provided. I know how I hated the stiffly-starched pillow-cases at Great-Aunt Venable's, and slept miserably all night, because I was too small and shy to say anything, and didn't realize that the "night pillows" were in the big box-couch. Somebody else might be just as unwilling to ask for heavy black silk to sew a button on—or a soft whisk-broom to use on her hat. I spent the whole next afternoon shopping for our guest-room—and I sha'n't ever throw away that list!"



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WHAT GOOD FORM DEMANDS

A Department Devoted to Good Manners and Social Usages

Conducted by VIRGINIA RANDOLPH

A HOUSE party is one of the most popular forms of hospitality. In giving one, the hostess follows the usual rules for entertaining a visiting guest, with special forethought for the contingencies that arise when several guests are gathered under the same roof for a number of days. When Patty decided to invite Margaret and several other friends for a visit, she encountered many perplexities.

After talking them all over with her mother, she saw that a hostess must, first of all, decide how many guests she can comfortably entertain. This depends chiefly upon the number of rooms at her disposal. It is, of course, always desirable to give each guest a room to herself, but girls off on a frolic are usually willing to divide up. More than two in a room, however, is likely to cause discomfort.

Having decided upon the number of guests, and selected those who will surely be congenial, the next point is to determine the length of the party. As Patty's friends were coming from a distance, she invited them for a whole week; oftentimes a group near at hand is bidden just for the week-end.

The invitations, of course, specified the exact length of the party and convenient hours for the arrival and departure of trains; they also suggested the other guests who were coming, and gave a general idea of the entertainment in store. As no one ever accepts an invitation to visit unless it is extended by the mistress of the house, Patty's mother seconded Patty's notes to the girls by writing to their mothers, requesting the pleasure of their daughters' company.

AS SOON as the hostess has heard definitely that her guests are coming, she apprises her home-town friends of the fact, telling them just when the guests will arrive and for how long. Patty did this informally, by telephone, urging all the friends to come over and meet her visitors. They immediately realized that they had two obligations in the matter, as Patty's friends: first, they must welcome her guests by calling upon them within a day or so after their arrival; second, each one of them must try to help Patty entertain, in no matter how slight a way. This is a pleasant duty that, in courtesy, devolves upon all of us, giving us the opportunity to show our interest in whatever concerns our friend. The invitation

may be only for a morning walk, or a game of tennis; it may be for a drive or an afternoon tea on the verandah, or it may be to a more pretentious evening party. Whatever it is, each one will try to suggest something, unless illness in the family or some other very good reason prevents her.

The hostess will be glad to accept these suggestions, and to include them in the program that she plans ahead for the week. This program usually includes two special entertainments that she gives herself. Patty planned a gay little dance for the night after the girls' arrival, and a luncheon later in the week, to which she invited all of the town friends who had extended hospital-



ity. In the plan, she allowed as much free time as possible, knowing that the girls would want leisure for rest, and for reading, writing and sewing, and also to see any friends of their own who might happen to be in the neighborhood. She provided, too, for possible rainy days by arranging for a candy pull, and other indoor games. She saw that all the materials for these were in readiness, so that there need be no gloomy wait when the weather was unpropitious.

THE hostess should be very considerate of near-by friends of her guests, even though she may never have met them before. The guests should be urged to invite them to call, as soon as the hostess is aware of their existence, and often invitations are sent them for any special party, such as the dance Patty was to give. Of course, guests would never invite any friends to a home where they are visiting without first asking permission of the hostess. The friends, in coming, ask especially for the hostess, and show their appreciation by calling upon her personally later. When Margaret's cousins happened to be passing through the town during her visit, she asked Mrs. Livingstone and Patty whether they might come to call. They gladly consented, and Margaret at once wrote to the cousins. When they appeared, they asked especially for Margaret's hostesses as well as for Margaret. After talking all together for a while, Patty and her mother withdrew so as to give Margaret an opportunity to talk alone with her friends.

The addition of several guests to a household naturally necessitates extra work. The best breeding is shown when everything possible is done for the com-

(Concluded on page 101)

WHAT GOOD FORM DEMANDS

(Continued from page 100)

fort of the guests without disrupting the entire machinery of the household. Patty was sensible enough neither to overburden the maid nor annoy the family by unreasonable demands. The maid was too busy to care for the guests' rooms, and as Patty was entirely unwilling to impose this duty upon her mother, she assumed the extra responsibility. All the girls, seeing that, were glad to share it with her by caring for their own rooms and helping her with her other tasks about the house. Patty accepted the aid so graciously that her guests experienced the rare pleasure of feeling really "at home" in another person's household. Their most effective way of helping was by observing what good form always demands, absolute punctuality at meals. There is no excuse for a guest trailing in to breakfast ten or fifteen minutes late, or being delayed by some amusement so that she keeps dinner waiting. Her first care should be not to disturb the established routine of the household.

Of course, guests are always scrupulously careful of their appearance before the family. Being accorded the freedom of a friend's household does not at all include the liberty of appearing at all times and places in negligee. Kimonos and boudoir caps, attractive though they are, belong exclusively to the bedroom.

During the last few days of a house party, the guests have the pleasure of calling upon such friends of their hostess as have entertained or called upon them. The conventional call occupies about twenty minutes, and the usual rules about visiting-cards are observed. On the last afternoon of their visit, Patty and her guests made a

series of calls. At every house, each girl left one card for the lady of the house, another for her daughters collectively, and an additional one for every other feminine member of the family whom they had met. If the house party is large, it is better for the guests to call in groups of three or four, so that they do not all descend upon the same hostess at once.

Editor's Note.—All of us have been placed at times in some unfamiliar situation which has embarrassed or confused us. "What should I do?" we ask ourselves, and this department is planned to answer that question for our readers. Miss Randolph will be glad to reply in this column, or personally, to all questions which have to do with social usages. For a reply by mail, a stamped, self-addressed envelope should be enclosed.

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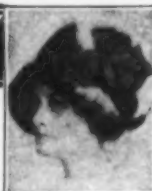
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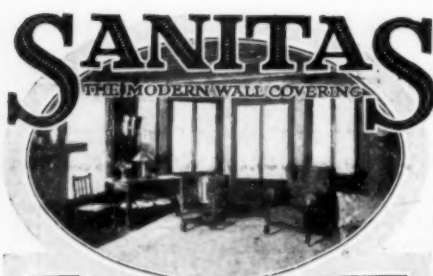


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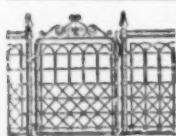
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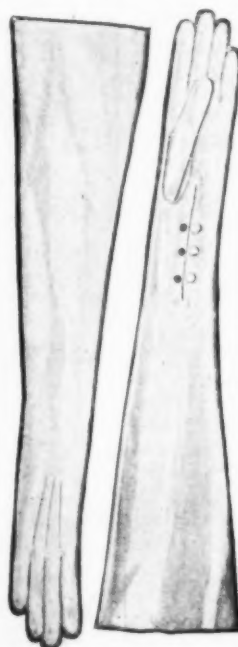
REDUCING THE GLOVE BILL

By LOUISE EBERLE

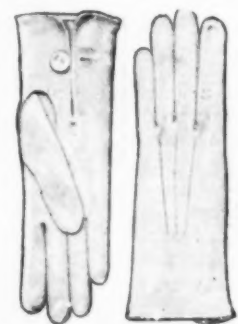
DID you ever see the girl to whom gloves were not at some time or other a pretty serious problem? I dare say they have made many of you sigh for life on a savage isle, where such things as calls and teas were unknown. But let me tell you that on just such an island I once saw a dusky sultana whose great problem was gloves. You see, being a Mohammedan, and royal at that, she could not allow anything unholy (that includes Americans) to touch her august hand for such contact would immediately "defile" it. So, as she had to meet Americans occasionally, they having purchased her country from Spain, and as they had an incurably cordial way of shaking hands with people, she was obliged to have gloves to protect her from contamination. Heaven knows how many hundred miles each pair had to be brought!

OUR glove problems are nearer home, but none the less pressing, and very few of us but have seen the time when a birthday bringing a dollar and a half for a pair of gloves brought, also, the perplexing question, "What shall they be? If I get a pair of brown walking-gloves they will say 'business' audibly after a week's wear, and I sha'n't be able to use them for calling or church. If I buy a pair of light gray glacé kids to match my suit, I'll have to use them for everything except mere hack wear. They'll soon be so mussed they'll have to be cleaned, and after that they'll never look the same again."

Here is the solution worked out by one girl, dependent on her own resources. A birthday brought not the money for gloves, but the gloves



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SHORT DRESS GLOVES,
SAME PRICE

themselves—white, of a very fine quality of wash leather, no thicker than an undressed kid. This is also called doeskin, and it differs from chamois in that the curing process is carried further, giving it greater firmness, making it wear better, and keeping it from bagging. Their recipient looked at them admiringly, but rather sadly, for "I love them," she said, "but a dark pair would have been more suitable for a poor girl."

BEFORE long, however, she discovered that in this instance, at least, the attractive thing was the sensible one, as well. For the gloves were like iron, washed like cotton, and always looked as trim as a glacé kid, so that she was never embarrassed at having to give her hand in greeting to a wealthier person. She washed the gloves so frequently that they never had the air of soiled finery that is more objectionable than shabby plainness.

When at last the first hole came, she was sad; but before it had grown unmendable The Plan dawned on her, and the world looked bright again. This time the dollar and a half bought another pair of the same sort and the old were laid carefully away. When a finger-tip of the new ones at last wore through, the first pair came out of hiding, a finger was slipped into one of its fingers, and the newer glove put on over it. Then a row of stitches, tiny on the outside and long underneath, was made around the hole. The gloves were then turned inside out, and the patch trimmed off, another row of stitches catching down the edge of the patch. When the gloves were washed, the mend scarcely showed,

(Continued on page 103)

The Original Vacuum Carpet Sweeper

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This combination thus performs in one operation the work of a complete carpet sweeper and a complete vacuum cleaner. This means thorough cleaning.

No electricity. Just the natural, swinging, carpet-sweeper motion, easy for any woman, runs the Sweeper-Vac.

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The only genuine Sweeper-Vac has its name stencilled in gold on its top. Others are not Sweeper-Vacs, neither are they protected by the U. S. basic patent No. 996,810.

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REDUCING THE GLOVE BILL

(Continued from page 102)

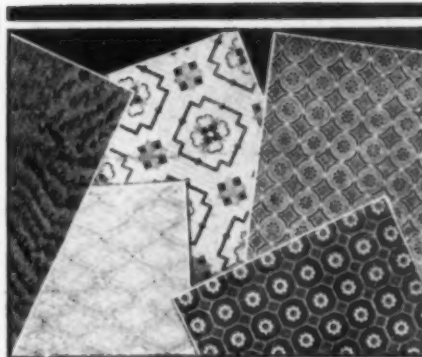
even when held up for inspection. When a worse hole came that took in the end of the finger, an entire finger-end of the old glove was used to mend it, and a tiny row of stitches around, about as far from the tip as the joint, held it in place. It was found that the gloves lasted for about twice the average span of usefulness, and the plan was so very successful that when the mends in the second pair began to become conspicuous a third pair was bought. So the life of each pair never ended with its wearing, but when it had passed its prime, it was able to help a younger pair to a more prolonged existence.

SO PLEASED was the discoverer of this system that she extended it to her business gloves. Instead of buying the dark gloves that really show soil almost as badly as light ones, and that always exhibit a different color on the worn spots when cleaned, she bought the same sort of glove she used for best, only in a chamois color. (But wash leather, remember, not chamois!) She found that the mends showed even less than with the white, and, though they soiled quickly, the washing was very little trouble, and it was entirely overbalanced by the satisfaction of going to business in trig, smart-looking hand-covering, instead of the shabby dark things of yore.

SHE discovered, very early in her glove experiments, that the washing, while taking not more than ten minutes, must be done "just so". The soiled gloves are put on, then scrubbed with a nail-brush in tepid water, with white soap. They are rinsed very thoroughly in soapy water, and the hands are wrung gently till all the water possible has been removed. Then with a towel the gloves may be wiped quite dry. They must be removed carefully, to avoid stretching, and hung to the window-curtain in summer, or laid near heat in winter—the latter with care, as contact with a hot radiator may turn them to a mere crinkled wisp. When one is careful not to use hot water or strong soap, even the white gloves will keep their snowiness perfectly, provided the quality of the glove is good enough to guarantee the bleaching and curing having been thoroughly done.

As these gloves come in practically all lengths and styles, from the one-clasp affair to elbow-length, or even longer, this system may successfully be applied to almost every phase of the glove problem, from the every-day business gloves to the "best ones" for party or dance. And it is the foolish virgin, indeed, who will say: "Yes, but I can get one-button

(Concluded on page 104)



Some New Congoleum Patterns

CONGOLEUM Floor Coverings

You will find Congoleum Floor Coverings and Rug Borders superior in every way to printed linoleum although less in price.

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DEALERS: Best hosiery proposition ever offered to you. Write for it.

Stop Your Feet From Hurting You

Learn to know what real comfort is by wearing this soft-as-velvet shoe, made to end the foot troubles of every woman. It "gives" wherever it needs to, takes the sting out of sore corns; stops the ache of constant pinching. Made of Duree Kid; soft, pliable, seamless, easy. Rubber soles, noiseless heels, no seams to hurt the foot. Combines comfort with style for street or house wear.



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Fit, comfort, style, guaranteed, or money refunded. State size when ordering. Sizes 2½ to 10, B, C, D, E, F. Button, Lace or Oxford models.
Write today for catalogue B and measurement blanks
Dalsimer 35 years Expert Fitters Philadelphia

REDUCING THE GLOVE BILL

(Continued from page 103)

gloves for from seventy-five cents up, the long white evening gloves for two dollars and a half, and can save on the everyday glove by wearing those new cotton chamoisettes."

I'll "yes, but" back at you. *Yes, but—* your cheap one-button kid gloves are not worth even one-half what you pay for them; the long white glacé glove at two dollars and a half will give only half, or less than half, the wear that can be got from a pair of doeskin at three dollars, and, in addition, you will spend dimes and dimes having the glacé gloves cleaned as long as they last. Moreover, after the first cleaning, they will stay "cleaned" audibly. As to the chamoisette gloves, they are well enough for marketing and uses of that sort. But the solemn truth about them is that they do not wear anything like so well as you think they are going to when you buy them; and, while wearing them, I defy any girl not to feel conscious of the fact that her hands are appearing much larger than they are.

Remember, however, that your success with the doeskin is going to depend upon getting a really good, fine quality. Doeskin gloves are like everything else. Cheap ones, on first inspection, appear to have all the good qualities of expensive ones, with the added attraction of little cost. With wear, however, they soon prove an extravagance rather than an economy. They cost more than half as much as the expensive ones, and yet, two pair must be bought to last as long as one pair of the higher-priced kind.

Now, to wind up with, I'll tell you something funny. I, who have been "on to" the doeskin glove game for two or three years, was fooled by it myself only a few days ago. A friend of mine, dining with me, laid such a new, expensive-looking pair of gloves on my bed that I darted at them. You see, every time I saw her she was gloved in that way, and I picked up the gloves to accuse her of extravagance. But they were doeskin—just like mine! I looked at her. "You are wise, too," I said, and she understood and laughed.

"I've worn that one pair steadily since last October," she said (it was past the middle of February when she spoke), "and I have washed them on an average of three times a week, for I go out a great deal."

I examined them. They were snowy, unworn at any part, and apparently not beginning to wear. If she had stuck to the tradition of glacé gloves at at least two dollars and a half a pair, do you suppose she could have got all that wear out of one, or even two, pairs? We looked at each other and smiled festively. We had solved the glove problem!

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INSTANTLY
REMOVED
WITHOUT
INJURY TO
THE MOST
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IN COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery MODENE. It is absolutely harmless, but works sure results. Apply for a few minutes and the hair disappears as if by magic. **It Cannot Fall.** If the growth be light, one application will remove it; the heavy growth, such as the beard or growth on moles, may require two or more applications, and without slightest injury or unpleasant feeling when applied or ever afterward.

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Your Character in Your Chin

By HERWARD CARRINGTON

OF THE many signs on the face and head which afford indications of the character, the most important is, doubtless, the chin, which has always been considered (justly, no doubt) a sure sign of character. There are several types or kinds of chin, of which the following are considered the most important.



If the chin is round and smooth, this usually indicates a childlike disposition, and a too-yielding will. If the chin is oval, and carries out the oval contour of the face, this is a sign of an artistic, sensitive nature, and often denotes great talent in this direction. The third type of chin is square and angular. Those possessing such chins are scientific, mechanical and practical.

There are also three slants to the chin, forward, backward and straight downward, from the upper portion of the face. The protruding chin indicates combativeness, determination, power. The receding chin is everywhere known as a sign of a weak will; while the straight chin, though between the two above mentioned, yet is a sign of weakness, as a rule, unless it slopes definitely forward.

An important point to note, also, is the length of the chin, from the mouth to the tip of the jaw. If this is very long, it denotes the somewhat gross nature, concealed under a veil of calmness and apparent iciness of disposition.

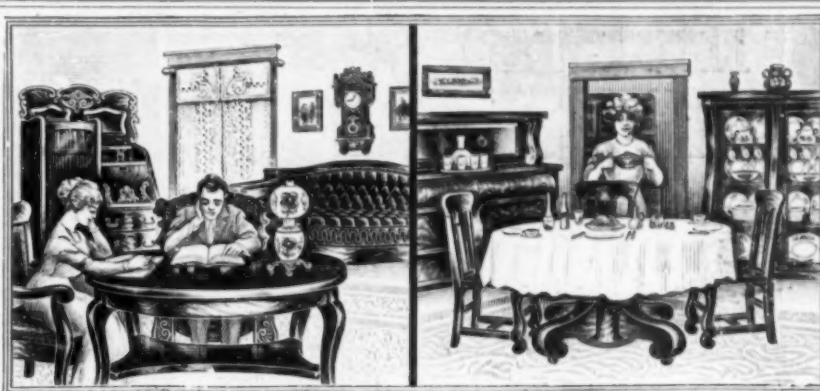
AN EXTREMELY short chin is indicative of weakness of character and timidity of bearing. A chin of moderate length is the best, indicating the most



balanced nature. If there is a very short chin, accompanied by full or fat cheeks, this is usually a sign that such a person has a good voice and might make a singer, if he chose to cultivate this potentiality.

The slope of the chin to the throat is of importance. If this is clean-cut and sharp, it is a sign of good health and an active, nervous temperament. If slightly full, it denotes a warm, emotional temperament; while if it is exceedingly full and puffy, this is a sign of poor health and over-indulgence in the "good things of this life".

(Continue on page 106)



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P. S.—Read the announcement, "To Ambitious Young Women," on page 112 of this issue.

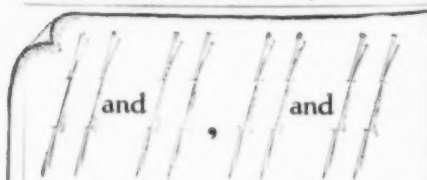
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She will then credit him with good judgment. She knows the Kirby-Beard Pins are sharp pointed, strong bodied, well headed, heavily plated—that Kirby-Beard Needles are taper pointed, highly tempered, smoothly finished, easily threaded.

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Your Character in Your Chin

(Continued from page 105)

If there is a decided dimple in the chin, this is a sure sign of an artistic nature—an aptitude for painting, music, sculpture. Nearly all the great men who have risen to the first rank in these spheres have dimpled chins of this nature. If you will look at the portraits of these great men, you will see that this is a fact. If the chin is abnormal in any way, it is usually a sign of an equally abnormal mental life.

SOME writers on physiognomy state that much may be learned from a study of teeth, while others contend that they have little of significance to offer. It seems probable that something may be learned from a study of the teeth, though not so much as its votaries claim. The most prominent characteristics are, probably, the following: if the teeth are long and narrow, they denote a weak disposition, especially if they are yellowish in color; while if they are white and even and of large shape, they indicate a robust, happy



heartly temperament. If the gums are not seen at all in ordinary conversation, the person is of a refined, quiet nature.

By those who have made the deepest study of physiognomy, the neck is said to indicate the nature of the individual even more than any other part of the anatomy. A few of the most important signs are the following:

If the neck is long and thin, it indicates an alert, sensitive, nervous disposition. Such persons are often hypersensitive, and are too delicate to accomplish much in life. They need a thorough course in physical culture to give them poise and backbone. If, on the other hand, the neck is short and thick, this indicates a dogged, determined, pugnacious disposition. If the neck is long and naturally thin, but covered with a certain amount of fatty tissue, this shows an amative disposition. If the head is carried well back, it indicates a self-reliant, confident disposition; while if it is held forward, it denotes one who is too subservient to others. Such a person should learn to feel his own dignity and position; and needs, also, a strengthening course of exercises to develop the strength of body and will so necessary in present-day civilization.

It is said that a long, excessively thin neck denotes the "old maid", while the

(Concluded on page 107)

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So confident am I that simply wearing it will permanently remove all superfluous flesh that I mail it free, without deposit. When you see your shapelessness speedily returning I know you will buy it. Try it at my expense. Write to-day. PROF. BURNS 15 West 38th Street Dept. 30, New York



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Giant Chemical Co., Philadelphia



Your Character in Your Chin

(Continued from page 106)

constant movement of the neck in conversation is the sign of the coquette.

Wrinkles may be of two kinds. There are the wrinkles of old age, and the wrinkles which are formed by the constant use of certain muscles. These latter denote peculiar characteristics, because the muscles are the cause of certain facial expressions, and these, in turn, accompany the general character of the conversation.



Thus, you will always note that if a number of small lines run outward from the inner corners of the eyes, such a person is of a jovial and good-natured disposition. This is because the muscles employed in laughing push up the tissue about that portion of the eyes, as you will see if you place your fingers over these portions of the face and laugh. These lines are called "crow's feet", and, like all wrinkles, when they are too deep are disfiguring; but, otherwise, are attractive rather than the reverse.

In merry, jolly persons, also, are to be found a pair of wrinkles on the lower portion of the cheeks, parallel to each other. Often these are broken up into a number of small dimples.

If you find two wrinkles running perpendicularly between the eyes, we have again a happy, mischievous disposition.

In estimating the characteristics of a person by means of the physiognomical indications, it must be remembered that many of these are to a great extent offset by other signs, having other indications. As in studying the lines of the hand, the subject is complicated; and several factors must be taken into account in summing up the peculiarities of any individual. Thus, her nose may indicate one thing and her chin another; and these indications must be balanced, one against the other, in forming the final estimate.

In general, it may be said that bad qualities are: a rough, coarse skin; dull eyes, either very large or very small; an ill-shapen nose; an open mouth; small nostrils; a thin neck and low forehead.

There can be no doubt that the character of the thoughts influences, to a great extent, the external facial expression. We see examples of this every day in the faces of criminals and the wicked and selfish. On the contrary, we see those who have happy, altruistic, inspired thoughts manifesting them in their faces, no less than in their daily conduct. We should, therefore, seek to think those thoughts which manifest themselves in the perfect outer form.

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A CHRISTMAS DOLL COTTAGE

By FLORENCE SCOTT BERNARD

I AM no carpenter, nor master decorator, but I did manage to construct an attractive doll cottage that had the quaint, fascinating appearance of an English plaster house. It was a Christmas gift to our little girl, and when on Christmas morning she found this home-made toy awaiting her, the labor and expenditure of money it had required seemed amply rewarded by her delight. It has remained her dearest and most treasured possession, and though not especially durable, it has kept in good condition.

It was fashioned of pasteboard; but if one had the knack and the proper tools, it could be more successfully made from a large wooden dry-goods box, such as may be procured at any clothing-store. These are more clumsy, however, and are only appropriate for the little girl who has a playroom of her own, where the doll cottage cannot, by any accident, block the passage across a room, or get around in mother's way.

THE advantage of the pasteboard house is that it is portable and may be carried out of the way very easily should visitors arrive while little daughter is keeping house in the living-room.

Four large square milliner's hat-boxes made the body of the house. These were stitched together with heavy linen thread to form a square of four rooms. The outside was finished with a layer of gray bristol-board, remnants left from the attic den, and dark stained strips of wood were placed over the joinings. The effect was that of the English plaster house, as the piecings were at regular intervals.

THE peaked roof was made of the lids of suit-boxes, covered with green bristol-board. It was removable, and could be taken off at will, that the dolls might be moved around inside. The stitches inside the boxes were hidden by the wall-paper. Windows were cut in the walls of the little cottage, and the glass was fashioned of white tissue-paper. Curtains hung at all the windows.

The parlor and dining-room occupied the two front rooms, and a bedroom and kitchen were at the rear, the kitchen being directly back of the dining-room. The five-and-ten-cent store yielded most of the furniture. The parlor had an old-rose wall-paper and a green velvet carpet with a wreath of deep roses. A small piano, an upholstered parlor suite, and a tiny table filled this room.

The dining-room paper was delft blue, with a tiny white figure, and the carpet a beautiful square of two-toned blue. The dining-room chairs, table and sideboard were stained a dark mahogany with the remains of a can of stain that had been

used for a few of my old chairs. This furniture had an oak stain, when purchased, but this was sandpapered and rubbed off and the mahogany stain put on, that it might look well with the rich blue color scheme. Tiny drawnwork covers were on the table and sideboard. These were so small that they were but a trifle to do, and made the whole very attractive. White dimity curtains were held back by tiny drawnwork bands.

THE bedroom was in mauve and pink, and the paper and carpet designs were tiny clusters of pink buds. The curtains were of creamy scrim, and the corners were stenciled, "just like mother's", with tiny pink buds. The furniture was bought in odd pieces of different finishes, so the whole was treated to a coat of white enamel. The little bedspread and dresser-cover were remnants of mauve linen, with pink stenciled buds.

A tiny bathroom in white was curtained off with a cretonne curtain.

The kitchen had a blue checked paper with a square of linoleum to match. The cupboard was fitted with sets of dishes and a host of pans and kettles. A stove, table, and chair completed it. Blue-and-white sash curtains were at the windows. A tiny porch completed the house.

All of the carpets were remnants from a carpet store and were bought for a few cents each.

ON CHRISTMAS morning the house was placed in a yard of Christmas snow convincingly created from cotton and diamond dust. Dolls, suitably dressed, were placed in each room. The cook and kitchen-maid were in the kitchen, a nurse watched over the babies in the bedroom, a waitress was busy setting the table in the dining-room, and "mama and papa dolls" received guests in the parlor.

The doll-house was made at very little cost, and the work was pleasant, for it brought back so clearly my own "dolly days" that I felt almost as though the years had rolled back and made me a child again.

Of course, it takes quite a little time and thought to make the little cottage and fit it up completely, but if one will begin on the undertaking a few weeks before Christmas, it can all be done in odd moments which might not otherwise be utilized. Pay a few visits to the five-and-ten-cent store, for you will thus pick up innumerable fittings for the house, of which, otherwise, you might never have thought.

Whatever else Little Daughter may find on her Christmas-tree, you may be certain that the doll-house Mother made will win first place in her affections and give her many happy hours.



LIVING WITH LUCY

(Continued from page 10)

Hurriedly, Mommie carried out a bowl of bread and milk for Tiglitha-the-cat and set it in the shed, shoved in the dampers, shut the pantry window, slipped the button on the kitchen door, adjusted a shade, came out the front way, turning a key in the lock behind her, and started down the walk; but stopped half-way. Habit, tagging after, had caught up.

"The chores!" she exclaimed perturbedly.

"Chores!" Pa exploded. Mommie had touched a secret, salient grievance. "I've stayed right here an' done chores when Jack's home an' when he ain't! He can't remember how t' do 'em by this! Sartin, he don't rec'lect the time they take." But, later, "We'll stop 'n tell Joe's boy."

So Pa and Mommie, in the two-seated, started for Fairview. To Mommie's eager eyes, they were riding to adventure.

It was late that same afternoon when they passed through a low green gate toward a cottage tucked among the maples. That morning they had stopped, conscientiously inspected the house, cursorily gone through the garden, the orchard, gathered a basket of grapes, drunk from the old well-water "cold as ice and pure as snow", listened to the persuasive expatiations of the owner, and taken away the key to return and view again at leisure.

As their deflecting footsteps turned the cottage corner, Pa sniffed inquiringly. "Smells homey," he said.

"Sweet williams," murmured Mommie. "We used t' have 'em. Jack spaded 'em over; Lucy's planted salvia." Mommie bent low above the riotous tangle a-sprinkle with second-growth blossoming fragrance. She loved the old-fashioned "calico" posies.

"Needs paintin'." Pa ran a calloused finger along the casings as he fitted the key to the kitchen lock.

"Gray—with white trim," visualized Mommie dreamily.

The afternoon hours, for these long-time lovers, sped fast. When again they latched the low green gate, twilight hurried on to dusk. They had, indeed, taken their time, as Milton Turner amiably instructed.

Slowly they walked away toward Tillie's. "What say, Mommie?" asked Pa.

"Once done, it can't be undone," his wife asseverated solemnly.

"That's it, Mommie!" Pa drew a long relieved sigh, and carefully selected the largest grape from the Concord cluster in his hand.

"We can close th' barg'in tomorrow, an' move right over. There couldn't be no arg'mints, so. It'd be all settled a-fore they get back. Jack'll fume 'bout the forty, but he'll act right. He won't want

folks a-talkin'. An' he knows we've done purty good by 'em, as 'tis. I been thinkin' a good bit since, I see how you felt. First, I cal'lated I'd work our forty-acre separate-like. But more I figgered, more ruts I see ahead. We don't want to step out th' fryin'-pan into th' fire. I reckon if we cut clean loose, it'll be best all 'round. Th' apple-house— I'm not so sartin." Pa added slyly, "but Lucy c'd out-argue the both on us."

A low potent voice Mommie had stifled often whispered again: "They'd never let you do it!" This time Mommie listened.

"It looks 's though Providence sort o' throwed this 't our heads," she said.

Pa chuckled.

"They do say the Lord takes care o' children an' fools," humbly.

"Now, Mommie, don't go feelin' bad," admonished Pa. "What's done 's done. We 'lowed we's actin' fer th' best. But," thoughtfully, "we did mighty nigh spile it fer all on us. Lucy ain't had it over-easy between lovin' Jack an' stickin' up fer her ol' pa an' ma—"

"Tomorrow you c'n pick out th' new wall-paper an' have it put right on."

And Mattie Hollister did—she who so long had chosen not even a calico gown—her cheeks excitedly carmined. The living-room became soft woodsy browns and tans, but for "Lucy's room" Mommie picked out a trailing wild-rose pattern. "Lucy likes pink," she said simply.

In the cataclysmic days that followed, Mommie packed—sorted, picked up, folded, and packed. She lifted down dusty blue china from the top pantry shelf, and the blackened silver filigree fruit-basket, and packed. She dismantled her one room, rolled up rugs, laid away pictures, shook out curtains, and packed. She kept close surveillance on the hired hand who hauled from the cobwebby attic her old-fashioned furniture—discarded during Lucy's modernizing crusade—and loaded it into the waiting wagon; she pulled out hidden boxes holding one-time treasures no longer harmonizing with the refurbished home—and packed. And grew very tired, and oddly happy. And slept without a dream.

The last load ready, Mommie climbed to the cushioned seat. Tiglitha-the-cat contentedly purring from the depth of the wicker work-basket, rested in her lap. A dozen speckled hens, ensconced in a slatted crate, cackled their anxiety from the top of the load. Lady Durham (she had been a yearling when Jack came to the farm) complaisantly chewing her cud, plodded behind. With scarce a backward glance for the place that had been home so long, but seemed home no more, Pa and Mommie drove on.

(Concluded on page 111)



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PAINTED WINDOWS

(Continued from page 27)

At that second an agreeable truth overtook me. I leaned forward, too, and put my hand on hers.

"Why, I like you!" I cried. She began laughing again, but this time there was no mockery in it. She ran her fingers over the embroidery on my linen frock, she examined the lace on my petticoat, looked at the bows on my shoes, and played delicately with the locket dangling from the slender chain around my neck.

"Do you know—other girls?" she almost whispered.

I nodded. "Lots and lots of 'em," I said. "Don't you?"

She shook her head in wistful denial. "Us Madigans," she said, "keeps to ourselves." She said it so haughtily that, for a moment I was almost persuaded into thinking that they lived their solitary lives from choice. But, glancing up at her, I saw a blush that covered her face, and there were tears in her eyes.

"Well, anyway," said I quickly, "we know each other."

"Yes," she cried, "we do that!"

She got up, then, and ran to a great tree from which a stout grape-vine was swinging, and pulling at it with her strong arms, she soon had it made into a practical swing.

"Come!" she called — "come, let's swing together!"

She helped me to balance myself on the rope-like vine, and, placing her feet outside of mine, showed me how to "work up" till we were sweeping with a fine momentum through the air. We shrieked with excitement, and urged each other on to more and more frantic exertions. We were like two birds, but to birds flying is no novelty. With us it was, which made us happier than birds. But I, for my part, was no more delighted with my swift flights through the air than I was with the shining eyes and flashing teeth of the girl opposite me. I liked her strength, and the way in which her body bent and swayed. Once more, she seemed like a wood-child — a wild, mad, gay creature from the tree. I felt as if I had drawn a playmate from elf-land, and, I liked her a thousand times better than those proper little girls who came to see me of a Saturday afternoon.

Well, there we were, rocking and screaming, and telling each other that we were hawks, and that we were flying high over the world, when the anxious and austere voice of my mother broke upon our ears. We tried to stop, but that was not such an easy matter to do, and as we twisted and writhed, to bring our grape-vine swing to a standstill, there was a slow rending and breaking which struck terror to our souls.

"Jump!" commanded Norah — "jump!"

the vine's breaking!" We leaped at the same moment, she safely. My foot caught in a stout tendril, and I fell headlong, scraping my forehead on the ground and tearing a triangular rent in the pretty, new frock. Mother came running forward, and the expression on her face was far from being the one I liked to see.

"What have you been doing?" she demanded. "I thought you were getting old enough and sensible enough to take care of yourself!"

I must have been a depressing sight, viewed with the eyes of a careful mother. Blood and mold mingled on my face, my dress needed a laundress as badly as a dress could, and my shoes were scratched and muddy.

"And who is this girl?" asked mother. I had become conscious that Norah was at my feet, wiping off my shoes with her queer little brown frock.

"It's a new friend of mine," gasped I, beginning to see that I must lose her, and hoping the lump in my throat wouldn't get any bigger than it was.

"What is her name?" asked mother. I had no time to answer. The girl did that.

"I'm Norah Madigan," she said. Her tone was respectful, and, maybe, sad. At any rate, it had a curious sound.

"Norah Mad-i-gan?" asked mother doubtfully, stringing out the word.

"Yessum," said a low voice. "Good-by, mum."

"Oh, Norah!" cried I, a strange pain stabbing my heart. "Come to see me!"

But my mother's voice broke in, firm and kind.

"Good-by, Norah," said she.

I saw Norah turn and run up among the trees, almost as swiftly and silently as a hare. Once, she turned to look back. I was watching, and caught the chance to wave my hand to her.

"Come!" commanded mother, and we went back to where father was sitting.

"What do you think?" said mother. "I found the child playing with one of the Bad Madigans. Isn't she a sight!"

The lump in my throat swelled to a terrible size; something buzzed in my ears, and I heard some one weeping. For a second or two I didn't realize that it was myself.

"Well, never mind, dear," said mother's voice soothingly. "The frock will wash, and the tear will mend, and the shoes will black. Yes, and the scratches will heal."

"It isn't that," I sobbed. "Oh, oh, it isn't that!"

"What is it, then, for goodness sake?" asked mother.

But I would not tell. I could not tell. How could I say that the daughter of the Bad Madigans was the first real and satisfying playmate I had ever had?

LIVING WITH LUCY

(Continued from page 109)

Once in Fairview, a dozen old-time friends volunteered aid; the evening that found Jack and Lucy back from the Fair saw the older couple happily housed in the renovated cottage. It was after supper. Pa strolled leisurely through the orchard, but deepening dusk brought his step outside.

"Trees 'n purty fair shape," he commented, coming in. "Been sprayed right."

Dynamically through Mommie's mind leaped the scene of the spring spraying-season. Pa had prepared the spray. Jack, tardily, preferred a new formula. Only Lucy's tearful intervention closed the imminent rupture, but it was her father who yielded. "An' all time 'twas most on 't our'n," thought Mommie indignantly.

Carefully she fitted a block in the "Ocean Wave" she was piecing for her daughter, then glanced up, apprehensive. But Pa had evidently quite forgotten. He settled comfortably into his big padded rocker, pulled off both shoes, and gently sliding Tiglitha-the-cat aside, stretched his feet to the crackling blaze in the red brick fireplace. But Mommie stared, girlishly flushing. Surely—surely—yes, Pa had been downtown, had had hair and beard neatly, even modishly, trimmed. Mommie smiled, absurdly pleased. Pa's growing carelessness the past year had sorely hurt. "I've been a fool," she murmured softly, adding, with apparent irrelevance, "My mother showed more sense when I married than I did when it come Lucy's turn; young folks are best off by themselves."

"This is what I call some," asserted Pa in a tone of permanent satisfaction. And, a moment later, "You left a letter, you say, Mommie?"

"I pinned it onto the cushion with a darnin'-needle, an' set it middle th' table."

Pa chuckled softly, leaned over and picked up yawning Tiglitha.

"I tol' Lucy to come right over 'n do her early shoppin'. I want her to smell th' sweet williams 'fore they're gone, an' I'm nigh crazy to show her her room. She won't have to hurry right back 's she allus has—she'll plan on stayin'—"

"You tol' 'em 'bout the barn fer Jack's team?"

"Yes—"

"Jack allus hustled, 'count o' livery bills eatin' up profits," elucidated Pa. "Them fellers know how to charge. Now he won't have to."

The soft singing of the fire filled the silence. Rhythmically, Mommie's rocker swayed backward and forward, finding finally a board that suddenly creaked.

Mommie glanced up, caught Pa's eye, smiled. "I'm plannin' on makin' fried cakes in the mornin'," she said.

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Pickles, Relishes and Conserves

By ELIZABETH ARMSTEAD

RELISHES, pickles, or spicy fruits of some kind are the easiest things to serve to relieve the monotony of an otherwise tasteless meal. They will not only revive a flagging appetite, but will add flavor to the rest of the food-stuffs served. No housewife, who values her reputation for savory meals, should ever be without a varied assortment. The following are a few good receipts:

CUCUMBER PICKLES.—Slice one quart of green cucumbers very thin, and sprinkle with salt. Let stand for two hours, and then drain. Add one cupful of brown sugar, one teaspoonful of celery seed, one teaspoonful of mustard seed, one teaspoonful of turmeric, a few whole cloves, a large onion, and a green pepper, both sliced thin. Cover with vinegar and boil five minutes.



MUSTARD PICKLES.—Slice two quarts of green tomatoes, and boil for five minutes, drain, and add one quart of small onions, whole; one quart of small cucumbers or large ones cut up to make a quart; one cauliflower, broken into flowerets; and two green peppers sliced, without seeds. Pour boiling salted water over all and let stand twenty-four hours. Then drain again, and cover with boiling vinegar. Let this remain two or three days, then drain and cover the pickles with one quart of vinegar, two cupfuls of brown sugar, two tablespoonfuls of dry mustard, and one scant cupful of flour. Heat all together until the mixture thickens.

SPICED GRAPES.—Remove the skins of the grapes. To five quarts of skins add three pounds of brown sugar, two tablespoonfuls of powdered cinnamon, two tablespoonfuls of cloves, and one-half pint of vinegar, and cook one hour. Put a little vinegar (half a cup) to the pulps and cook till soft. Then mash them through a coarse sieve and add to the rest of the mixture. Seal.

PICKLED PEARS.—Boil one quart of vinegar and four pounds of sugar for five minutes. Put a few pieces of cinnamon into the vinegar. Pare seven pounds of pears and stick one or two cloves into each pear. Put the pears into the vinegar-and-sugar mixture a few at a time. Cook until tender. Reduce the syrup one-half and then pour it over the pears already packed in sterilized jars.

To Ambitious Young Women:

Haven't you ever felt you would like to earn a little extra money during your spare time, if you could do it by pleasant and dignified work? The McCall Company offers you just such an opportunity.

Perhaps You Are a Young Girl planning to take up Kindergarten Work, Nursing, Settlement Work, School-Teaching, Dressmaking, Millinery, Stenography, Bookkeeping, Writing for Newspapers or Magazines, Music, Singing, Elocution, Painting—and you need money to carry out your purpose.

Perhaps your one thought is to go to College, and you want to enjoy the supreme satisfaction of earning your own way, which is an education in itself.

Perhaps you want more nice clothes—some pretty dress, or hat, or coat, or set of furs—which you could easily buy with a very small addition to your present salary or allowance.

Perhaps the dream of your life is "some day" when you can make a trip to the mountains, the seashore, the country or the city, to some far corner of your own glorious land or across the mighty ocean to foreign lands.

Perhaps there is someone, dearer to you than life itself—someone dependent upon you and to whom you would bring flowers while there is yet time.

Perhaps there is a friend whose heart you would make glad with a simple gift, but you haven't the money.

Perhaps You Are a Wife and Mother, struggling, with the high cost of living, to make both ends meet, at times.

Perhaps you would like to earn a little money, which, added to the present family income, would mean additional home comforts now denied.

Perhaps you are ambitious to save money for some big purpose—perhaps you have set your heart upon the "sometime" when you will have a house and garden, trees and flowers, you can call your own—a small cozy place, where, with love, health and the spirit of contentment (no matter what your income), you can be richer than the Millionaire in his city palace, if he lacks these things.

Perhaps you are anxious to start a bank account as a protection against the "rainy day"—against no work, sickness, accident, old age or loss of the family's bread-winner.

Perhaps you have always cherished the wish that you had more money to spend in doing good to others, and to help your Church.

Perhaps you are thinking and dreaming of the future of your boy or your girl. You may, at this very moment, be laying aside money to insure the children every advantage of a High School education—and, after that, it may be to College or the big University.

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THE AUTOBIOGRAPHY OF A STAR

(Continued from page 18)

of farewell. I have heard in succeeding years of his being in love first with this, then that, actress in the company in which he was playing, and with society women who had flattered him. He has written repeatedly, asking me "in the name of the love we used to have for each other" to divorce him; but believing that marriage is something sacred and permanent, not to be put on and off as a new or old cloak, I have refused.

I am still a star, though I am oftener "on the road" than at first, and I play to smaller houses. Some of the papers say I am too old to play the parts for which they once eulogized me. I am very lonely, especially while on tour.

When young girls write me asking my advice about going on the stage, I answer, "Don't". I instruct my secretary to say that it is my opinion that while salaries for a talented actress are large, they are not so when divided by the years of her life, for the vogue of the actress is short. There is only one Bernhardt. Besides, it is a homeless, wandering, lonely life, a life of paint and make-believe. I tell her to add that when a woman goes upon the stage she misses many of the blessed realities of life, and I quote the words of my dear friend who died last year, the old woman of my company, "It's bitter hard to be a woman and an actress."

THE END.

Uses for Meat Skewers

By Frances Cheney

SAVE the metal skewers the butcher puts in the roast beef. They are useful in a variety of ways in the kitchen. Of course, in preparing a meat roll or in trussing poultry they are immediately valuable. Use a skewer to fasten the unused slices of bread back to the loaf after a meal; they will keep moist, and the bread-box will not be constantly full of dry scraps. An orange or grape-fruit which has been cut in halves and left can be kept from drying in the same way. Tie a string to the skewer and, after fastening the other end of the cord to a wash-cloth, drop it down the slender ice-box pipe when cleaning the refrigerator. Probe corners and cracks with a skewer when cleaning house. Use one for getting out nut meats or crab flakes. Oysters wrapped in bacon and strung on skewers are delicious broiled—"Pigs in Blankets", our grandmothers called them. The Turkish restaurants serve "Shish Kebab", or bits of lamb from the shoulder, broiled on skewers after being seasoned with salt, pepper and onion-juice. Any cook will find half a dozen similar ways of using her skewers.

"Just can't keep my hands out"

Neither could you if you knew how good they were. Nothing more tempting and delicious could be imagined than an open box of

Lenox Chocolates



To look at them fairly makes your mouth water, but the proof is in the eating. Thick, rich chocolate, covering an extensive variety of delicious centres—nuts, fruits, jellies, nougat and creams. Each luscious piece is a palate tickler, and they're just as pure as they are good. Made by America's leading candy makers in kitchens of ideal cleanliness.

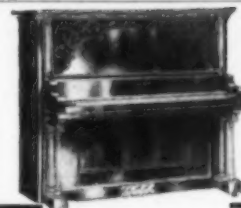
Try a box today at your druggist's or confectioner's. If he hasn't them, send us one dollar for handsome sample box of Lenox—assorted.



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Confectionery Co.

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Makers of the famous line of
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Yes, we will ship you on free trial a high-grade Genuine Wing piano or player-piano DIRECT from our own factory all freight prepaid by us. Choose any of 38 new styles. Use it and enjoy for four full weeks.

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I heard a young mother talking to her little son about his teeth—telling him how important it is that the teeth be kept clean.

"If you want to be a big, strong boy," she said, "and then a big, strong man, you must have good teeth. And to keep your teeth sound you must remember now, while you are a little boy, to brush them twice every day."

The young mother told me that the youngster liked the taste of the Ribbon Dental Cream and that this had helped her in inducing him to form the important daily habit. Of course, she talked with him about it now and then to impress on him the great advantage to his health and comfort that comes with this daily care. "Then twice a year," she added, "I have the dentist look him over."

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People Who Care for smooth, clean skins, economy and comfort, find no other soap in the world can compare with the famous

Pears' SOAP

15c. a Cake for the Unscented

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MORE IDEAS FROM THE RAG BAG

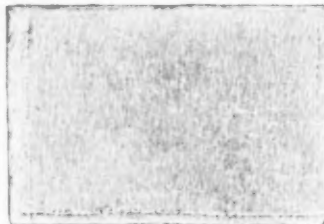
Some Echoes of Our Prize Contest

By THE RAG-BAG EDITOR

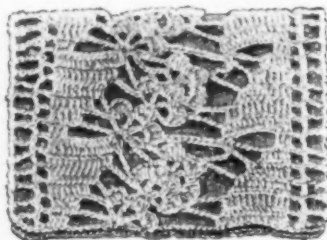
NOT many people would think of fashioning a pair of moccasins for baby from discarded kid gloves. Yet that is what one of the Rag-Bag contestants did. First, she cut a pattern from a piece of cotton cloth, and fitted it carefully to baby's foot. It is shaped much like a three-leaf clover with two petals directly opposite each other. Then, taking a pair of short kid gloves, she laid the back of the moccasin pattern on the top of the wrist of the glove. The hems on the front of the glove, made for buttons and buttonholes, make the hem around the top of the bootie, the back of the glove thus forming the sole and toe. The tongue is cut separately from the thumb of the glove, and the rounded end is sewed into the toe of the bootie, as shown by the illustration. The lining is cut by the same pattern from bits of silk. It is slipped inside the moccasin, with the seams next the kid, and



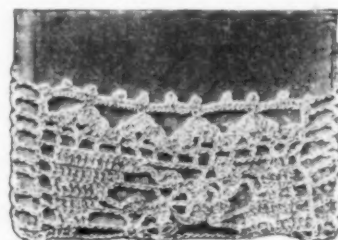
BABIES' MOCCASINS FROM OLD KID GLOVES, THE CLEVER PRODUCTION OF MRS. GERTRUDE CANNING, OF MOJAVE, CALIFORNIA



A CARD-CASE FROM LONG WHITE KID GLOVES MADE BY MISS CAROLINE POWELL, CINCINNATI, OHIO



A SILK CARD-CASE WITH CROCHETED COVER



INTERIOR OF CROCHETED CARD-CASE

tacked into place with invisible stitches.

Another contributor found ingenious use for the tops of her long white kid gloves in making a card-case. The foundation was buckram, covered with cream-colored poplin, both rag-bag relics. The inner pockets were made by covering narrow strips of crinoline with small pieces of the poplin. They were pasted in place, and the white kid lightly caught by the paste to hold it in position on the outside of the case for the final stitching on the machine.

Another very attractive card-case was made by covering a piece of old silk with shamrock insertion. To make the insertion, use No. 10 cotton thread and

crochet as follows: First row—20 ch. Second row—Turn; 1 d c in 5th ch; 2 d c in each of next 2 ch; 5 ch; 1 d c in 5th ch, skipping 4 ch; 3 ch; 1 d c in same place; 3 ch, 1 d c in same place; 3 ch, 1 d c in same place. Third row—Turn; 1 ch; 1 s c, 4 d c, 1 s c in each 3 ch; 5 ch; skip 3 ch; 1 d c in each of next 2 ch; d c on top of each d c of 2d row; 5 ch. Fourth row—Turn; d c on top of each d c of 3d row; 2 d c in 5 ch; 7 ch; 1 d c in middle of central petal of shamrock; 3 ch, 1 d c in same place; 3 ch, 1 d c in same place; 3 ch, 1 d c in same place. Fifth row—Turn; 1 ch; 1 s c, 4 d c, 1 s c in each 3 ch; 7 ch; skip 5 ch, 1 d c in each of next 2 ch; 1 d c on top of each d c of 4th row; 4 ch. Sixth row—Turn; 1 d c on top of each d c of 5th row; 2 d c in 7 ch; 9 ch; 1 d c in middle of central petal of shamrock; 3 ch, 1 d c in same place; repeat twice. Seventh row—Turn; 1 ch; 1 s c, 4 d c, 1 s c in each 3 ch;

11 ch; 1 s c in top of nearest d c of 6th row; 7 ch; 1 d c in 3d from last d c of 6th row; 1 d c in each of remaining 2 d c; 5 ch. Repeat from 2d row till 6 scallops, 3 shamrocks in each scallop, are made.

To form the insertion reverse the directions given for chain, and d c, joining the chain to the middle point of each petal.

To form the edge, make 14 holes with 2 ch between each 2 d c's along the narrow edge of the insertion. Second row—Turn; 2 ch; d c on top of 2d d c of previous row; 3 ch; 1 d c in same place; 2 ch; 1 s c on top of next d c; repeat across the row. Third row—Turn; 1 d c in 2 ch; 1 s c

(Concluded on page 115)

Protect Your Little Ones



At Night
With the Improved
Dr. Denton
Sleeping
Garments

and get unbroken sleep for yourself.

The Dr. Denton Garments cover body, feet and hands. Feet are part of the garment. Hands are covered by cuffs that turn down and close with draw-string. Made from our Elastic Knit, Mixed Cotton and Wool Fabric, specially devised to give most healthful sleep. The knit fabric carries off perspiration and maintains even warmth if bed covers are thrown off. Prevent colds which

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Write for booklet giving Dr. Mary Wood Allen's practical ideas on "Healthful Sleep for Children." Be sure you get the genuine Dr. Denton Garments. Our trade mark, shown above, is attached to each garment. If you cannot get them of your dealer, write us and we will see that you are supplied.

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A guaranteed waterproof sheeting that is light, yet durable and trustworthy.

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No perspiration, chafing or skin irritation.

36 in. wide, light or heavy, \$1.00 a yard
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AGENTS: \$40 A WEEK

Startling new hosiery proposition—unheard of. Hosiery for men, women and children.

Guaranteed for one year. Must wear 12 months or replaced free. Agents having wonderful success. H.

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W. Noble made \$35 in one day. Sworn

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THOMAS HOSIERY COMPANY
6002 West St. Dayton, Ohio

More Ideas From the Rag Bag

(Continued from page 114)

on top of d c; 4 d c in 3 ch; 1 s c on top of next d c; 1 d c in 2 ch; 2 s c in next 2 ch; repeat across the row. Fourth row—6 ch; s c on top of scallop; 6 ch; 1 d c between scallops; repeat across the row. Fifth row—3 s c, picot, 3 s c in each 6 ch.

When the insertion is finished, it is folded over, and the sides crocheted together with s c, which is continued across the edge. Then the foundation is made from two pieces of cardboard, three by four inches. They are held together by a strip of goods pasted along the wide side, so that they may fold over on each other. Then they are covered with a piece of silk, and the crocheted case is slipped over them.

All three of these articles supply needs that are sometimes felt by every woman. In the home where there is a baby, moccasins are a necessity. Their warmth and pliability are just what the tender little feet require; yet the cost of them, when priced in the shops, is often prohibitive. Nearly everyone has tucked away in a bureau-drawer, a pair of old gloves that she cannot wear, but has hated to throw away because she somehow felt that the kid in them was too useful to waste. Now is her time to bring them forth and convert them into foot-coverings for some baby. Even though there is no one of her own to need them, the demand still exists among the babies of her friends; there is no sweeter expression of friendship to a mother than through some dainty gift to her child.



The kid card-case, so quickly and easily made, is another dainty dress-accessory, this time for a grown-up instead of a baby. As it is not quite so practical as the moccasins, we may classify it as a necessary luxury. It is these luxuries that so enhance many of the pleasures of life, and yet people often think they must forego them because they cannot pay for them in actual cash. If they would only realize that a little ingenuity, such as our Rag-Bag contestants showed, would make them all their own! Another pair of long kid gloves, worn in the finger-tips, but perfectly whole in the arms, will make several of these card-cases, for one's self and as gifts for one's friends.

The advantage of the crocheted card-case is that, although it takes longer to make than the one of plain kid, it is much more serviceable. Whereas the kid card-case may be cleaned only a few times, the crocheted cover may be slipped off and cleaned whenever it becomes soiled. It may also be used over colored foundations to match different costumes.



4 feet 9 inches high 2 feet 4 1/2 inches deep

New Grand Upright

The refined model, shown above, is our new large size upright. With sound board area as large and strings as long as many small grands, it marks the highest development of the upright type.

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**This Coat
\$15**
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**Smart and Dressy Coat
of Fur Fabric Cloth . . . \$15**

A Stunning New Fall and Winter Model.

C3411—Beautiful, luxurious, Winter Coat of Fur Fabric, warmer than fur even, equally rich and dressy. Surface of this fabric is covered with tight, closely massed silky curls, and it might be compared to a fine Persian Lamb in appearance. We allow for alterations.

Stunning new cutaway model cut on fashionable straight lines with big revers, deep cuffs and handsome cord ornament. About 48 inches long. Lined throughout with guaranteed satin in a beautiful shade of Copenhagen blue. Black only. Women's sizes, 32 to 44 inches bust size; also proportionate to fit small women, 32 to 38 inches bust.

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C3405—Women's Stylish, Serviceable Skirt of fine All Wool Diagonal Cloth. Entirely new model with many features of charming style. Draped effect at front with graceful arrangement of tucks, fold and trimming of fancy buttons. Slashed to ankle depth at lower part. Girdle top. The fastening is made under tuck at center, and back of the model has three tucks stitched at each side with belt strap and button at the waistline. Navy blue or black. Women's sizes, 22 to 30 inches waist; 37 to 44 inches front length. Hips cut in proportion. Also in sizes to fit small women. We will send samples of the material if desired. Sent to Your Home, All Parcel Post Charges Prepaid . . . \$298

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SIMPSON CRAWFORD CO.
New York Dept. C

THE SAD END OF PETER PUMPKIN

By MYRA REED

IT WAS Hallowe'en, and although Jinks was still on crutches with his broken leg, and was only allowed out of the nursery for a couple of hours each day, he and Betty and Mike-the-Dog were having a lovely afternoon. Mike was a very important dog just at present. Before Jink's was hurt he had never been allowed inside the house, but now the door was always open for him, and, sometimes, they even gave him chocolate creams to coax him inside.

Jinks pulled some papers aside from where they had been piled in one corner of the window-seat, and underneath was a big yellow pumpkin.

"Did you ever see such a beauty, Betty?" he cried.

Betty stroked its fat surface.

"Did your father buy it for you?"

"Yep, and we're going to have just the best kind of a Jack-o'-Lantern, even if I have got a broken leg. You'll have to get the stuff ready, though, because I can't carry anything with these old crutches."

BETTY spread thick wrapping paper over the nursery table so that they could more easily gather up the debris, and then, with much labor, set Peter Pumpkin upon it.

The two knives they had were not very sharp, so that first Jinks sawed and scraped until his arm was tired, and then Betty began. They cut a round hole in the top big enough for a hand to go into easily, and through this they scraped out the soft interior. Mike was walking around very importantly, as if he were helping, too, but he really did nothing more than try to eat the insides of Peter Pumpkin.

When the interior was all scraped clean of pumpkin, and Mike had smelled of it and barked at it once or twice, they drew on the outside with a red crayon, two eyes, a nose, and a big saw-like mouth. They had

to rub off the marks several times before they could get the pumpkin to look as they thought Peter Pumpkin should, but finally they succeeded, and then they followed the crayon lines with their knives, cutting out holes for the eyes, and the nose, and the mouth. Peter Pumpkin, however, was

not to be born without a mishap. Jinks' hand slipped when he was cutting out the nose, and he tore out the piece of the shell between it and the mouth. They stared at Peter Pumpkin in dismay for a moment, until Betty exclaimed:

"Don't you care, Jinks. We'll paste some red tissue paper over that part of him, and when the candle light shines through, Peter Pumpkin will look funnier than ever."

It was five o'clock before they had him finished, so that Betty could go to the grocery store and buy the candle with the penny they had carefully hoarded for that purpose all the week.

THE minute Betty put on her coat Mike stood up, and, putting out his tongue, began to pant as if he were dreadfully warm. It was a way he had when he wanted to get outdoors.

Jinks tousled his head. "You silly old Mike. You can't fool us now as you did in the summertime. You're not a bit warm."

Betty studied them soberly for a moment.

"Jinks," she cried, "do you remember the paper pumpkins we used to make in school? They had tongues hanging out that would move around when you pulled the string."

"Yes, and we can give one to Peter Pumpkin." Jinks tried to stand up in his excitement.

"A paper tongue would be pretty flimsy," said Betty doubtfully.

"Do you know what? We can give him a tongue like Mike's. We can make it out of a piece of liver."

"Jinks Patterson, you're

(Continued on page 117)



THE SAD END OF PETER PUMPKIN

(Continued from page 116)

just great. We'll even scare Mike with him, won't we?"

Jinks hobbled over to the shelf and brought down his bank. He shook and shook until finally a nickel dropped out. "You take that and buy some liver and hurry back."

Mike was excited at once when he discovered what an interesting tongue Peter Pumpkin was going to have. Jinks had to make him go over in the far corner and lie down.

WITH the scissors they cut the liver the same shape as Mike's tongue, but long enough to reach 'way back into Peter Pumpkin's head. Jinks got a coil of wire from his tool-box, and ran this down into the tongue, so that it would not be quite so flappy. He left a little twist of it sticking out from the end inside of the head for Betty to tie a string to when she set Peter Pumpkin up on his pedestal.

They gave Mike the pieces of liver left over after making the tongue, but he swallowed them in two mouthfuls, and from his corner regarded Peter Pumpkin with intent eyes.

They had inserted the candle and were lighting it when an idea came to Betty. "Jinks, that candle'll burn the red tissue-paper right up." She regarded Peter Pumpkin with tragedy in her eyes.

Jinks blew out the match in his hand. He slipped over beside Betty.

"Betty," he whispered, "I know a way to fix it up much better. You know the electric lamp on the table by the window in the library. If you will unscrew the electric bulb, and then the little clamp that holds the socket in place, you can pull the tube out that runs up through the center of the lamp. You can screw the bulb on the tube again, and then put it inside of Peter Pumpkin. The tube is so long that it will reach 'way outdoors. That will make Peter Pumpkin show up much better than a candle would, and it won't burn the paper."

BUT won't your mamma care?" questioned Betty, a little awed by the bigness of the plan.

"She doesn't need to know about it until afterwards, and then she'll laugh and forget to scold. Besides," added Jinks, with a grown-up air, "I don't think it's safe for you to carry Peter Pumpkin downstairs with a lighted candle inside of him."

Betty felt very important as she carried Peter Pumpkin downstairs—who was not so heavy as he had been when he was just a pumpkin—and with the electric-light bulb inside of him, jammed him down on the point of a stick set up in the gar-

(Concluded on page 118)

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THE SAD END OF PETER PUMPKIN

(Continued from page 117)

den by the library window. Mike had followed her down, but he pretended a profound indifference to Peter Pumpkin.

THEN, breathlessly, she ran upstairs again to see if Jinks wanted her to do anything else before she turned on the switch in the library.

Jinks was leaning out of the window pulling the string which worked the tongue up and down, and Betty grabbed him by the arm.

"Jinks, it's all ready," she cried. But just then Peter Pumpkin was suddenly flooded with light. Someone had turned on the switch in the library. At the same instant, there was a crash; the light went out again, and immediately there came a howl of pain from Mike.

Jinks beat his hands up and down on the window-sill in his impatience at not being able to see what had happened, and Betty rushed off, falling down half the stairs in her anxiety to get there. Jinks' father was out in the garden and Mrs. Patterson was leaning out of the library window.

Poor Peter Pumpkin lay in pieces on the ground and Mike was whimpering beside him. Mr. Patterson brought the dog inside, and when they opened his mouth they discovered a long, deep cut. He was still holding to the tell-tale liver tongue, and on it was the piece of glass from the broken electric bulb which had cut his mouth. They doctored him up as well as they could, and led him upstairs to Jinks.

Mrs. Patterson looked at Jinks.

"Jinks, you've been told not to meddle with the electric lights. Did you tell Betty to do this?"

"Yes, mother," Jinks hung his head.

"Well, we won't say anything more about it this time, because I imagine Mike's being hurt is punishment enough for you, but next time you must talk to me first about your plans."

Jinks drew his mother's head down and kissed her. Mothers were a pretty nice kind of people, after all. Then he dragged himself over to where Mike was lying and patted him gently.

"Poor doggie," he said aloud. But in Mike's ear he whispered: "Your mouth doesn't hurt you a bit more than my leg does sometimes, and I don't think it was a bit nice of you, Mike, to go and break Peter Pumpkin—after you watched us make him, too, and after we had already given you some of his tongue to eat!"

Editor's note to all the other Jinks and Betties.—If you will look on page 25, you will get a very good idea as to how fierce Peter Pumpkin looked before Mike ate his tongue. Cut him out and put him together and see how saucily he will wag his tongue.



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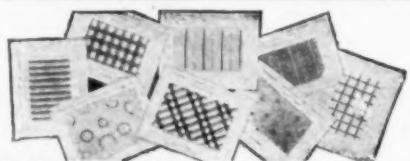
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Taking Something to the Children

By MILLCENT HARRISON

IT IS a common enough and, at heart, a very generous instinct that prompts the old friend calling at the house where there are children to bring a gift to each of them. At the same time, only a mother realizes the demoralizing effect on their characters of the unconscious expectation that gradually creeps into their attitude toward all visitors.

I can recall a mortifying incident in my own childhood, when a somewhat awe-inspiring great-uncle honored our Sunday dinner-table. He was hardly in the door before I had greeted him rapturously. "Why, of course, I remember Uncle Isaac—he gave me fifty cents the last time he came!"

Money is bad enough, and toys that have been selected in a hurry, without regard to their wearing qualities or the general nature of the children's playthings, are still worse. Being cheap, they usually break up quickly, and encourage a spirit of wanton destruction that is most difficult for a mother to combat.

Worst of all is the apparently suitable box of candy. It is easy enough to say, "Only let them have one at a time." My own children are perfectly fair and obedient about this, but, nevertheless, the box is there, the candy is in their thoughts, and half a dozen times a day a little voice pleads, "Couldn't I have just one, Mother?" This steady strain on one's patience and powers of resistance is what soon wears a mother out. And the weak-minded woman is apt to cry, finally: "There, take the box and finish it up, and don't bother me again about it!" A little wholesome candy is a good thing for most children; but the gift-box generally means too much.

What shall one take to children? Nothing whatever. A new story told to the children, or a new game taught them, will help them associate you with your visit better than some poor money-bought article that is soon consigned to oblivion.

The least objectionable gift, however, lies among the materials for making or doing something, like kindergarten "busy work" occupations. Good story-books and song-books and pictures are a boon to the mother, but the wise visitor is she who mails such a gift after she is gone, having first inspected the stock already possessed. Otherwise, even though a most practical plaything has been chosen, the visitor is apt to experience the embarrassment and disappointment of duplicating something already in the children's possession. She can thus give herself the gratification of showing the mother her interest in the little ones, without destroying their pleasure in her arrival by centering their interest on the package under her arm.



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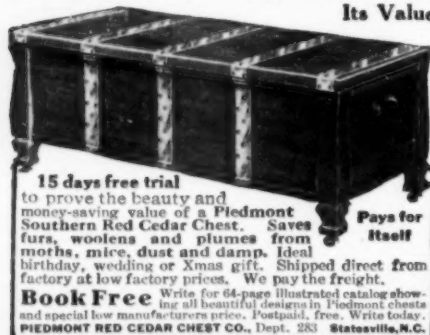
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VARYING THE BREAKFASTS

By ELIZABETH ARMSTEAD

ONCE spent a year in London with my mother's people. Every week-day morning I had for breakfast a cup of cocoa, made by boiling the cocoa shells in water, a piece of cold toast, an immense dish of porridge, and a boiled egg. On Sundays there were tea, toast—always in a rack where it could not fail to become cold—marmalade, and steamed finnan haddie, "to give variety", the house-keeper said. Coffee was considered unhealthful. Toward the end of my year I went to Paris for a year. Here breakfast became a microscopic but logical meal. *Café complet* was brought to my bedside at seven o'clock. It consisted of a pot of coffee—two big cupfuls—with hot milk, and two delicious rolls, with the most perfect unsalted butter I have ever tasted. This repast was expected to do until the noon lunch, which was literally breakfast—*dejeuner*. In Switzerland I found, during a later walking-trip, that the only possible breakfast I could obtain in most places, even when I had a twenty-mile tramp ahead of me, was again *café complet*, but the amount was unlimited, and, occasionally, a jar of ambrosial honey was added. While I must admit that each of these foreign breakfasts was enjoyable and appropriate in its own setting, nevertheless, there was no American meal I hailed with greater joy when I came home, than our appetizing family breakfasts.

Unless one gives the matter frequent thought, it is easy enough to slip into a monotony of menu that parallels the English order. Boiled, fried, scrambled, and poached eggs alternate with ordinary omelet, codfish balls, and hash in unending rotation; in some families the super-

fluous potato still appears three times a day, and, in many others, heavy foods, unsuited to begin the day, such as steak, chops, pie, doughnuts, and fritters, are expected to adorn the morning table.

Personally, I find that one hearty and one light meat meal a day is about right; so that eggs and fish and meatless breakfasts are inevitable if we

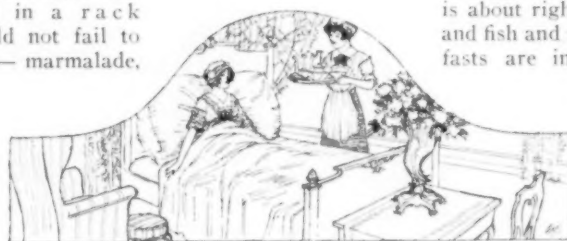
are to have variety. Hash, glorified in various guises, sometimes appears for breakfast if we are to

have an egg lunch or cheese supper later on. Once in a while, I invert the order of serving, and keep the fruit till last. This is a good plan on cold mornings, as a filling fruit like an apple or banana may spoil the appetite for the hot courses, without supplying the nourishment. When no meat or eggs are given, I do not use the cold uncooked cereals, but have the heartiest substitutes that can be thought of for the main course.

On almost every American table, coffee is the accepted breakfast beverage. In families where the

mother is awakened early by little children, or must get up to hasten the family out to business, it is an excellent thing for her to take a cup of warmed-up coffee immediately. The mother who has not tried this will find she can stave off that hungry headache that comes from waiting till everybody else is served before eating her own breakfast. Arnold Bennett suggests, in the same way, a cup of tea, perhaps two hours before breakfast, for the very early riser; I fully believe that a cup of hot water or hot bouillon would be equally good.

All sorts of methods and devices are current for the making of coffee. Each



BREAKFASTS THAT ARE DIFFERENT

- | | | |
|------|----------------------------------|-----------------|
| I | Grapefruit in Sherbet Glasses | Farina |
| | *Beef Brains, Scrambled | Coffee |
| | Graham Gems | |
| II | Chilled Grapes | Oatmeal |
| | *Fried French Toast | Coffee |
| III | *Apple Sauce Supreme | Oatmeal |
| | *Sausage Turnovers, Warm | Coffee |
| IV | Sliced Bananas | Hominy |
| | Toast and Marmalade | Cocoa |
| V | Sliced Oranges | |
| | Uncooked Cereal | |
| | *Fried Lambs' Kidneys with Bacon | |
| | Buttered Toast | Coffee |
| VI | Pears | Corn-Meal |
| | Half-Tomatoes, Broiled, on Toast | Coffee |
| VII | *Baked Bananas | Uncooked Cereal |
| | Minced Turkey on Toast | |
| | Whole-Wheat Bread | Chocolate |
| VIII | Pineapple | Milk-Toast |
| | *Waffles and Honey | Coffee |

* Receipts are given in this department for all dishes marked with a star.

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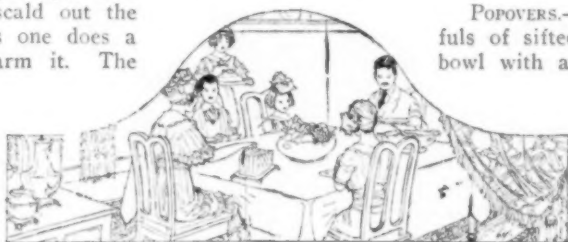
All sorts of methods and devices are current for the making of coffee. Each

(Continued on page 121)

VARYING THE BREAKFASTS

(Continued from page 120)

family, ordinarily, has an individual method of its own. My own first choice is a percolating coffee-pot, in which the coffee makes itself while we are dressing or eating the fruit and cereal. Next to that, I like the French drip-pots or big-gins, with a top story, if care is taken to scald out the lower part as one does a teapot, to warm it. The merit of old-fashioned boiled coffee, is, of course, that any pan or pot will do in an emergency.



about thirty minutes. Rub together a round tablespoonful of butter and an equal amount of flour; pour the liquor from the tripe over this; season, stir till smooth and thick, and put the tripe back into the sauce. Send to the table on pieces of toast.

POPOVERS.—Put two cupfuls of sifted flour into a bowl with a quarter of a level teaspoonful of salt. Beat four eggs slightly without separating, add to them two cupfuls of

milk, and stir gradually into the flour. In the meantime, warm the popover pans in the oven, grease them, and pour in the batter after beating thoroughly for five minutes. Cook for twenty-five minutes in a quick oven.

APPLE SAUCE SUPREME.—Pare and quarter enough tart apples to measure two quarts. When prepared, sprinkle over them two cupfuls of granulated sugar and set on the back part of the fire. Do not add water. Cover closely, and cook slowly at first; plenty of juice will run out, so

that the apples will not burn. Cook until they are soft and transparent. Stir or mash them, or serve them as they are.

SAUSAGE TURNOVERS.—Whatever can be made the day before is a boon to the one who gets breakfast. Roll out an ordinary pie-paste and cut into circles the size of saucers. Cook a number of pork or veal sausages, or make sausage-meat balls; remove all skin, and split the cooked sausages in halves. Fill one-half of each circle with sausage, brush the rims with white of egg, fold together and bake till the pastry is done. These can be eaten either hot or cold, as one desires.

(Concluded on page 122)

BREAKFASTS THAT ARE DIFFERENT

IX
Baked Apples Uncooked Cereal
*Stewed Tripe
Nut Muffins Cocoa

X
Grape-Fruit in the Half-Skin Boiled Rice
Pancakes with Syrup Coffee

XI
Stewed Greengages Uncooked Cereal
Corned-Beef Hash
*Corn Bread Coffee

XII
Berries Farina
*Potato Croquettes (with or without Bacon)
Coffee

XIII
Stewed Rhubarb Wheat Cereal
Bacon and Sliced Calf's Heart
*Popovers Tea

XIV
Peaches Buttered Rice Cakes
Berry Muffins Tea

XV
Sliced Peaches Corn-Meal
Beef Croquettes
Raised Biscuit Coffee

* Receipts are given in this department for all dishes marked with a star.

BEEF BRAINS, SCRAMBLED.—Scald a set of brains the night before and remove all the membrane. Wash them several times in cold water, and put into the refrigerator. In the morning throw them into the pan with a tablespoonful of hot lard, after breaking into pieces the size of the thumb. Stir them about and turn frequently until they are slightly browned. Then sprinkle with salt and pepper and cracker dust, and continue browning. Finally break two eggs over the brains and continue stirring until they are well mixed and set. They should be served at once.

FRIED LAMBS' KIDNEYS WITH BACON.—Allow at least two kidneys to each person. Have the butcher remove the outer skin and split them. At home, take out from within every bit of the tough fatty membrane. Sprinkle with flour, and fry in the fat in which the bacon is cooked. Set a piece of kidney on each strip of bacon and send to the table, adding salt and pepper if you wish.

STEWED TRIPE.—Select clean honey-comb tripe. After washing it, cut it up in inch-squares and simmer in milk, into which half an onion has been sliced, for



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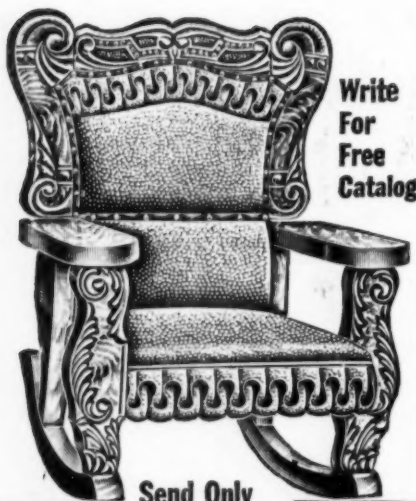
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VARYING THE BREAKFASTS

(Continued from page 121)

BAKED BANANAS.—Take off part of the skin of each banana and dust with sugar, bits of butter and a few drops of lemon. Bake for about twenty minutes in a shallow pan, into which a little water has been poured. Serve hot, with cream.

CORN BREAD.—Cream together a tablespoonful of butter and one of sugar. Beat two egg-yolks till light; blend with the butter and sugar. Add gradually one cupful of corn-meal, after sifting it with one cupful of flour and four level teaspoonfuls of baking-powder, and a pinch of salt, one cupful of milk, and finally the well-beaten whites of the eggs. Bake twenty-five minutes in a quick oven in a large sheet or an angel-cake tin.

FRIED FRENCH TOAST.—Beat together an egg and a cupful of milk; salt slightly. Dip slices of bread into this mixture and fry in butter till a delicate brown. Serve with salt, or sprinkled with powdered sugar and lemon juice. Two slices to each person are sufficiently hearty for a breakfast, which includes fruit, a cereal, and coffee.

POTATO CROQUETTES.—To a cupful of mashed potato add half a level teaspoonful of salt, a few grains of pepper, onion juice, a tablespoonful of cream or butter, half a tablespoonful of chopped parsley, and the yolk of an egg. Beat all together till fluffy and light. Form into balls, dip in beaten egg and roll in nicely browned bread-crumbs which have been rolled very fine, and fry to a delicate brown in hot fat.

WAFFLES.—Beat the yolks of three eggs until light; then add one pint of milk, three cupfuls of flour and one teaspoonful of salt. Give the whole a good beating; then add a teaspoonful of butter, melted, and, last, the whites of the eggs beaten to a stiff froth, and two heaping teaspoonfuls of baking-powder. Have the waffle-iron thoroughly heated, and greased with melted suet. Turn the iron several times so that every crevice will be greased. Open it, pour in the batter, close the iron, turn it over, and bake the waffles until they are a golden-brown.

Editor's Note.—Questions in regard to preparing any of the dishes mentioned in this issue of the magazine will be cheerfully answered through the mail by our Cooking Editor, Mrs. Armistead, who will be glad, also, to supply suggestions for special menus, receipts for a desired cake, dessert, conserve or other product of the cooking-stove, and advice as to any cookery problems which may confront our readers, if a stamped, addressed envelope accompanies the inquiry.

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are a constant tax upon mental, physical and nervous forces. The effects of concentration, worry and overwork soon become evident. Unless proper nourishment for brain and nerves be provided, complete break-down is the inevitable result.

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quickly dispels the effects of overwork, nerve exhaustion and brain-fag. It feeds the nerve centres, strengthens the muscles and quickly restores both mind and body to a normal, healthy state.

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These French and Willow Plumes are extra wide with broad, drooping heads. Made of finest male stock. Colors—black or white ONLY.

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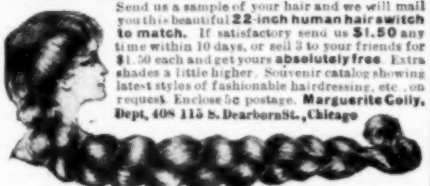
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A DAINTY BEDROOM OUTFIT

By FLORENCE SCOTT BERNARD

BETH had seen just such a bedroom as she wanted for herself, and she was sure that with Mother's help and the pennies in her bank she could make the little back room upstairs every bit as attractive. Mother consented; so they banished the old furniture from the room up into the attic. Then Beth bought a can of white paint and painted the floor and woodwork of the room herself, with slow, even strokes. When it was dry, her father papered the walls with the dainty white-and-gold paper she had so painstakingly selected.

The furniture was a problem because Beth had so little money. Some old rag rugs brought down from the attic and dipped in yellow dye looked like fresh sunshine on the floor. The dresser she made out of a large packing-box that cost only ten cents. First, she covered the rough inside with scraps of the white-and-gold paper. Then she placed a board shelf about half-way up on little blocks that she had nailed in to support it. For the outside she made a curtain of white lawn, hemming it on the machine after it had been carefully fitted and basted. To relieve its plainness, she selected a rosebud pattern from her stencil outfit. Then she tacked the lawn flat onto a board, laid the pattern on it and filled the open spaces with a washable stencil paint. When she had finished, the curtain had a dainty trellis border of yellow rosebuds. She gathered this around the dresser-box, and for the top made a scarf to match, laying it over a plain foundation of yellow lawn.

UP IN the attic Beth found a very dilapidated mirror to hang over the dresser. Two coats of white paint on the frame wrought such an improvement that she was moved to apply the same treatment to several old chairs she also found. It was a great success.

For a window seat she used her trunk, stenciling a brown linen cover which fitted squarely over it, and making some pretty cushions for the top.

The bedspread was of heavy white muslin in the shape of a sheet, with slashings at the corners to fit over the white iron bed. Along the sides, and on the pillow valance to match the spread, Beth stenciled her rosebud trellises. They appeared, too, on the curtains she made of white lawn.

When the room was finished Beth's friends all agreed that it was as sweet and dainty a place as any girl could wish.

Best of all, it was a foundation on which they could help build, for each gift day proved the occasion for an added picture, a book or two or a bit of dainty needlework to add to Beth's comfort.

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that she can open a CHARGE ACCOUNT with my house. And I want to tell you that I have just moved our entire great establishment of Women's Wearing Apparel into our spacious, new all-daylight building.

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PARIS FASHION CO., Dept. 410, 209 State St., Chicago
Largest Mail Order Hair Merchants in the World

Hats That Can Be Made at Home

(Continued from page 28)

between the head-size and the edge. Allow a three-inch lap on each wire. Sew the wire to the crinoline with a button-hole-stitch, as you learned to do in former lessons. Make the stitches about one-half inch apart, and pull the thread tight so that the wire cannot move. Do not turn up the brim, even yet; wait until it is covered, because while straight it is easy to cover.

The brim of the hat shown in Fig. 1, made from this pattern, is of ribbon like the large bow at its back. Shirr one and one-quarter yards of six-inch ribbon along both selvages, then seam the strip and place it on the brim like a puffing. Draw up the shirr threads, and sew one selvege to the head-size underneath the brim, then sew the other selvege on top of the brim. Lay the crown pattern on one-half yard of velvet, and cut. Turn the edge once and shirr, then set it over the crinoline crown, draw up the thread, and fasten this crown to the bottom of the head-band. Now, put the hat on, and turn it up as it becomes you to wear it.

Trim it like the model, as follows: Softly twist a strip of the ribbon around the base of the crown, to hide the joining of brim and crown. Wire two yards of the ribbon with ribbon-wire, as described for Fig. 4, and arrange a "flying" bow of four loops at the side-back. Place the knot of the bow above the base of the crown, but so that the lower edge of the knot is at head-size line. Make the knot about five inches long, and not too narrow. Tack the loops to give an easy careless appearance.

A description of how to make the apples on this hat was given in our January lesson. Two of them are of bright green satin, and the other two of ribbon like the bow. Take a wire stem, and make a tiny loop at one end. Cut out circles two inches in diameter. Shirr around the edge of each circle, stuff it with cotton, insert the loop of wire, and draw up the shirr thread with the loop inside the apple. Finish each by sewing a rose stamen on top.

The hat trimmed with maline, shown in Fig. 4, is made from the same pattern as Fig. 1, and its frame is made exactly as is the one just described; it is, however, rolled up, covered and trimmed differently.

For the brim, cut and join a bias strip of velvet (or other material) eight inches wide and thirty-six inches long. Lay this strip over the brim, so that both sides of it are covered. At the head-size under and on top of the brim, pleat out the fulness. Lay the pleats at regular intervals.

(Concluded on page 125)

New York Styles for Children

You can't begin too early to teach your boy the importance of being well-dressed. Many a mother blesses the Roller System of selling Children's Suits, which enables her to clothe her youngster well for half of what she has been paying elsewhere.



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Without **O. J. V. ASCHENBACH, 190 Elmwood Ave., E. Orange, N. J.** With

HATS THAT CAN BE MADE AT HOME

(Continued from page 124)

Make the crown exactly as described for the last hat.

Maline pleating is very popular and makes this hat appropriate for dress occasions.

The maline pleating on this hat requires three yards and a half of maline. Fold a double strip three and one-half yards long, and eight inches wide. Lay side pleats about two inches wide, and sew through the middle of the pleating. Arrange this ruff around the crown. Finish it by twisting a piece of velvet ribbon, of French blue or American-Beauty color, around the crown. Lay a rose on one side of the front, as in the picture. This hat will lend itself to almost any kind of trimming. One tall feather standing straight up at the back, or two plumes on the side-back, would be attractive.

THE WAY IT WAS DONE

By LOUISE E. DEW

IN FEW ways can time and energy be spent with less apparent result than in trying to match one fabric with another. But it takes many disappointments before the girl of average inventive ability will find ways of her own out of dilemmas that seem hopeless.

One who had set her heart on discovering cretonne in tints and designs to harmonize with the wall-paper and general color-scheme of a newly-furnished room intended for a younger sister about to return from school, ransacked one store after another without coming across the few yards needed for divers pretty contrivances around the room. Something like the proper design she found, but in hues so garish that she turned away discouraged. Then, in another pile, a remnant of most artistic pattern suddenly turned up, yet so dull and unattractive as to color that it would have been no more effective than faded calico. A moment's deep thought settled the matter. She carried home the second length of cretonne, stopping on the way to purchase stenciling dyes of the approximate tint desired, brushes, and some stiff cardboard.

FROM the latter she cut tiny stencils to fit various portions of the graceful design, and with the dyes, after some experimenting, she gave the cretonne the necessary accents of clear color to bring it out of the class of the uninteresting, and to lend it the charm of the pretty French fabric she had longed to find. Of this transformed fabric she conjured ends to a table-runner, a cushion for the rattan chairs, pretty laundry and lingerie bags, slip-covers for the little sister's best-loved magazines, and even corners for her generously large desk-blotter.

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NEW YORK



CHINA PAINTING FOR EVERY WOMAN

By ELIZABETH MACKENZIE

IT IS in the little things of the house that the average woman is able to express her own ideas. The careful thought of the smallest detail in the furnishing of the home is the secret of a harmonious room or home. This idea of care in choosing applies especially to the dining-room. The china which

we use every day for the table should be plain in shape, simple in design and soft in coloring. The general color scheme of the dining-room could be used in the color of the design on the china. For a



BREAKFAST-PLATE AND PLATTER



CUP AND SAUCER

regular intervals on the china. Then divide the china into equal parts. In this set all the dishes, with the exception of the platter, were divided into five equal parts. Mark these divisions on the various dishes. You are now ready to transfer the design on the paper to the china. To do this place the drawn design in one of the spaces marked for it on the china, and under the drawing slip a piece of carbon paper. Hold these two papers firmly in place on the china with your left hand, and with your right hand go over the drawing with a sharp-pointed pencil. The result of this work will be a faint outline of the design on the china. This faint line would soon rub off in the necessary handling; so, in order to keep the drawing on the china, you will have to go over it immediately with a fine outlining brush and India ink. Continue this transferring and outlining, always finishing one section before transferring the next. This ink line will disappear, later, in the firing.

The worker will find it much easier if the outline is done in black mineral paint, and then fired before the attempt is made to paint in the design with color. The outline in the black mineral paint is pro-

duced by going over the ink outline with the black paint. For outlining in the mineral paint, always mix the paint with medium a little stiffer than for ordinary

woman who has the slightest knowledge of china painting, the problem of providing simple and, at the same time, unusual china is an easy one. In planning china for one's own use, always keep it so simple in design and treatment that the work of painting it will not be irksome. The individual breakfast-set illustrated here, which is carried out in one color, olive green, with a black outline, meets all the requirements for an artistic dining-room. It consists of a plate, a cereal-bowl, a cup and saucer, and a platter. Other dishes may be added to the set, such as a cream-pitcher and sugar-bowl, an egg-cup, a muffin-dish, or, in fact, any number of dishes necessary for one's particular needs. The design is clear-cut and simple, so that a person just starting out in the work of decorating china would experience no difficulty whatever in reproducing it.

First of all, make an accurate drawing of the little design which is repeated at



CEREAL-BOWL

duced by going over the ink outline with the black paint. For outlining in the mineral paint, always mix the paint with medium a little stiffer than for ordinary

(Concluded on page 127)

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China Painting for Every Women

(Continued from page 126)

painting, and thin down the mixture with turpentine. From this point on, the work of outlining will be about the same as in using the ink. Work just as carefully and neatly as you can, because no amount of work after the china is fired can make up for carelessness and indifference in the beginning of the work.

When the outline has been painted and fired, it will be an easy matter to fill in the color in the fired outline. Keep the green paint flat and clear in color, with no shading in the work. Go well up to the edges of the design, and if, in working, the color should go over the outline of the design, clean up these places at once with a toothpick wrapped in cotton.

Another thing, see that the china is perfectly clean; no finger or other marks on the bottom of the china. When all this has been done, fire the china. After this firing, if the color on the china seems weak and unfinished, you will have to strengthen it up a bit by painting it over again, using the same green and in the same way as in the first painting. It will then require another firing, after which it will be finished and ready for use.

Carrying out this design in green with a black outline is simply one of many ways in which such a design could be used effectively. The same design would be available in countless other combinations and on many other dishes with equally attractive but entirely different results.

For instance, this design would prove especially effective in gold with a red outline. The work would be the same as in using the green paint; first, the outline in red; and then two paintings in gold, firing after each painting.

Another color scheme which is always attractive for a breakfast-set is a tone of gray-blue without an outline in the finished work. If this effect is desired, you will save the work of outlining with the mineral paint, and also avoid one firing. As in the other methods, you will, however, have to outline the design in India ink, and fill in that outline with the gray-blue. As the ink line fires out, there will be no outline on the china after it has been fired. Because of this, you will have to be sure, before the china is fired, that the color is carried up to the very edges of the design. It is safer for a beginner to have an outline around the design, because no china is attractive when the edges of the design are uneven and irregular.

The real artist will, of course, easily find ideas for designs on every side, but there are many suggestions for decorations which anyone may copy. The beginner will find stencil patterns of great help, and, after she has had a little experience, will be able to adapt to her purposes cover designs, posters, and other illustrations.



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REMODELING OUR OLD GOWNS

SOME QUESTIONS ANSWERED

By MARGARET WHITNEY

MRS. A. E. S.—In reply to your query how to remake a figured foulard of some seasons ago, which has full bodice and skirt with several rows of narrow ruffling, I should suggest that the skirt be ripped apart, the material carefully pressed, and recut after Pattern No. 5144, whose long, unbroken lines, without pleats or drapery, are well suited to a figure of your dimensions. A full-blouse effect of the waist is at present in good style, but the old-fashioned bishop sleeves will have to be remade. These you may recut after Pattern No. 5060, which has slight fullness at the top and long close-fitting cuffs. If desired, the guimpe section of the bodice may be cut away and a sheer guimpe of net or shadow lace substituted. The ruffles which formerly adorned the hem of the skirt would constitute an effective trimming for the bodice, and may be applied singly about the yoke, or joined together to form a pretty berth.

Miss M. G.—I am very glad to offer suggestions for a suitable material with which to drape your messaline gown of last season. As drapery is now a fashionable feature, its introduction will make the gown strictly up-to-date. It would develop effectively from messaline of similar shade, but if this cannot be procured, chiffon or chiffon cloth may be used to equally good advantage. I should suggest the use of the Tunic-Skirt Pattern No. 5046. The drapery falling low on the front skirt is reversed, crossed in the back, and carried to the waist, where the ends disappear.

MRS. J. W. W.—In suggesting a suitable outfit for your daughter who enters college this fall, I shall give only the essentials. These may be supplemented by as many extras as the purse permits. The tailored suit is the first consideration. The material may be Bedford cord, velour de laine, corduroy, or broadcloth, and the color either brown, navy blue, or tan. Russian-blouse effects will remain fashionable. A blouse developed after Pattern No. 5196 will be trim and stylish and easily made at home, as the loose lines do not necessitate the careful tailoring required by a snug-fitting jacket. Two-piece Skirt No. 5126, with its bit of drapery, will combine attractively to form the suit.

A stylish hat at less than a third of the price asked in the shops may be developed after Pattern No. 5140. It may be made of velvet or of similar material to that used for the suit. Many occasions arise for which an afternoon and evening dress is necessary. For this, Pattern No. 5112 might be used. Voile, marquisette or printed chiffon cloth, with borders in

pastel tones are suitable materials. A skirt for every-day wear, either of serge or whipcord, and several shirt-waists of cotton crêpe, wash silk, and linen are also essential to a well-equipped wardrobe.

Miss R. M.—If you are at all familiar with the new style features, it is an easy matter to bring your daughter's frocks of last season up to the present mode. The tucks of the snug-fitting skirts may be let out, the skirts pressed and gathered to their respective waistbands. A deep girdle of flowered ribbon in pink or blue will stamp the frocks up-to-date. Pattern No. 5086 is an attractive model after which to fashion a dress of bordered challie. The narrow skirt, with bit of side drapery, the butterfly bows of front and back, and the effective sash, are all dainty and esthetic touches for the frock of the young girl.

L. R.—On very stout figures skirts have a tendency to do just the thing you speak of—poke out in front. This may be overcome by lifting the skirt at the sides and back of the waist. The fullness is thus drawn from the center-front. This will necessitate piecing the back of the skirt underneath the lower edge, which, however, is a simple matter.

MRS. O.—Pipings are a feature of prevailing modes. The seam joining dropped shoulder and sleeve may have a piping of material similar to that of the gown. The surprise effect of the bodice may be effectively trimmed by a succession of pipings in delicate colors. French coloring, pink and blue, is now much used. With this, when the main color scheme is a neutral tint, black may be combined with good results, as this gives tone to a neutral shade.

MRS. E. E. T.—The brown-bordered foulard like your enclosed sample may be developed into a very charming dress for church and afternoon wear in your home town. Misses' models are also adapted to small women; and since your figure is slight and undeveloped, No. 5052, with its wide bretelles and girlish lines, would suit you well. The skirt of bordered material may be tucked or gathered at the waist, as preferred. For the guimpe, lace of écu tint would combine effectively. The sleeves may be long or short, and the neck either high or rounded.

Editor's Note.—If you have a gown which needs remodeling and are in doubt how best to utilize it, Mrs. Whitney will be glad to advise you. If a reply by mail is desired, a stamped, addressed envelope should accompany the inquiry.

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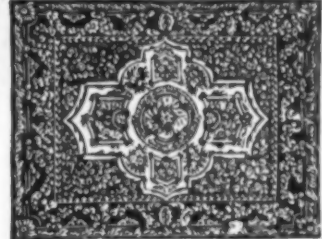
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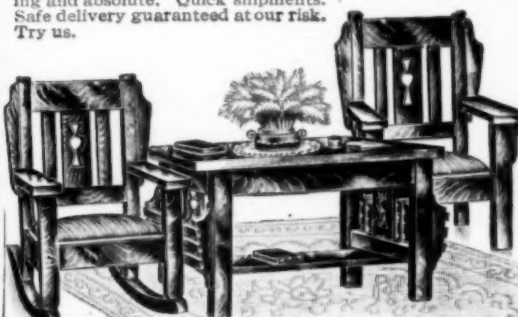
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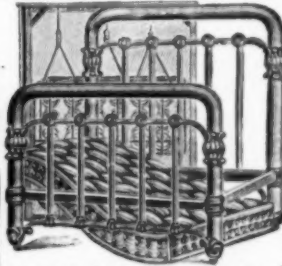
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THE GLASS HOUSE

(Continued from page 15)

Martha, who, never having been in love, could write beautiful love-scenes.

All this set him thinking, and led eventually to an astounding discovery, which he revealed to Martha in its entirety the very next afternoon.

"This Platonic-friendship business is all a delusion," he informed her; "here we've been sitting cooped up in this showcase, pretending we were disembodied Ideas for the benefit of the neighbors. And all the time we've been deceiving ourselves more than we have them!"

"Edgar! Our friendship has been very real—to me, at least."

"Now, don't get fussed, Patsy. It's been real enough to me, too, but, as you say yourself, it's 'has been'. I'm facing something a whole lot bigger than friendship now."

He sagged despondently in his chair, and ran his fingers through his hair, which was thick and brown. "Of course, there's no earthly reason why you should care for me—I realize that. You're a lot cleverer, and—"

"Don't do that!" said Martha sharply.

"Do what?"

"Rumple your hair like that."

"Why?" he asked, wide-eyed.

"Because."

"I thought college girls didn't say 'because'."

"Well, because it—well, because it makes me want to rumple it myself, if you must know!" She averted her face from him, but one small ear flushed pink and pinker. Holcombe started to his feet, but sank back into the chair again with a muttered remark about glass houses, anyway! Miss Lucilla had just relieved Miss Lilla, and her eyes were considered the better of the two.

"Well," he said after a pause, "would you mind telling me what you think about Platonic friendship?"

"I think, maybe, it's what you said—a delusion."

"You darling—"

"Edgar, you must sit down. Both the Spicers are at the window."

"Oh,—! No, I won't swear. Martha, there's a moon tonight."

"There was last night, too. What of it?"

"I was busy last night—finding out how many kinds of fool I'd been. Let's see if we can't dodge the crowd this evening and go to walk."

"It won't be any use." Martha's voice shook. One can't cry in a glass house, no matter how much one wants to; and the reaction from Platonic friendship is sometimes pretty severe.

"Look here, dear, I can't stand this. Do you want me to kiss you with the Spicer looking on? I don't mind—"

"Ned, please sit down! I'm all right.

Listen! Perhaps I can slip out of the back door, after supper. . . ."

But, alas for the plotters! An amateur sleuth, with a bent for astronomy, fell in with them at the very start, and kept them company with his artless prattle the whole of that bright, romantic evening. The next night they fared no better, and, indeed, a whole week of perfectly good moonlight went to waste in Fordham Village. The whole population entered into the game with great zest and considerable ability; there was no eluding them. Holcombe had bought a ring in Springfield the second day, which Martha admired tremendously—from a distance. There was no opportunity for closer inspection.

She might have given in eventually, but Edgar set his jaws. "If I'm ever going to hold up my head in this town," he said, "I've got to beat them at their own game. Of course, we've got to own that they're right, as far as Platonic friendship goes, but I'm going to give you this ring, and at least one kiss along with it, before we announce our change of heart. And they're not going to see me do it, either!"

Martha was skeptical. "You haven't been very successful so far," she reminded him, not unjustly.

"You're right," he admitted; "we've been engaged a whole week, and haven't so much as shaken hands!"

"Well, it hasn't been my fault. I mean, we both built the Glass House."

"We did. I'm getting desperate, though. I say, let's elope!"

"That wouldn't be game. Besides, I'm not going to be married without having had the fun of being engaged first."

"We've tried staying up late; let's get up early tomorrow morning and go up on Peacham Hill to see the sun rise."

"I couldn't possibly get out without Auntie hearing me. Every board in the house creaks."

"Hang it all! Can't you think of something?"

"Do you suppose I haven't tried?" she asked crossly. "Where's that last story? I'll make the final copy. We might as well get some work done."

Meanwhile, the Glass House was under double guard, for it was evident to the practised observers that a crisis was approaching. On one side sat Mrs. Pyke, placidly knitting bed-socks for the heathen; on the other, Miss Lucilla rocked to and fro as she sewed, with now and then a friendly nod to her commander-in-chief across the front of the fiction-mill. It would be a good lesson for the young folks. Another time they would be less arrogant. Mrs. Pyke moved the telephone stand to her elbow as the afternoon progressed.

(Concluded on page 131)

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To sell our New Washable Elastic Sanitary Belt, and Sanitary Skirt Protector. Make \$10.00 to \$30.00 weekly. No money required—all or spare time—not sold in stores. Every woman wants both. Send postal to **The Moss Co., 569 Central Bldg., Rochester, N. Y.**

THE GLASS HOUSE

(Continued from page 130)

But it was on the cards that she should never taste the full fruits of her victory, for, in that hour, it was granted to the foolish dwellers in the Glass House that they should escape the just meed of their folly, their utter humiliation before their elders, whom they had presumed to instruct.

"It's getting awfully dark," Martha observed, glancing up from her copy. "What time is it?"

"Three-thirty. Guess we're going to have a shower. We're getting it now—look!"

Martha jumped to her feet as a flash of lightning lit up the tiny room to its farthest cranny. A crackling crash of thunder followed. "Oh, I—I'm afraid!" she cried. "Oh, Edgar!"

He sprang to her side, forgetful of everything but the desire to comfort her.

It was what the town had been waiting for these many, many days. But, just then, the rain struck, mercifully hiding the three staring sides of the little Glass House from all the world. It made a curtain so thick that not even the sharp eyes of Mrs. Jonas Pyke could penetrate it, a curtain that baffled the lip-reading orbs of the talented Spicers.

Of course, they could surmise. As Miss Lilla said to Miss Lucilla a few minutes later, when the rain-curtains were lifted once more, "You can't tell me those two have been banging away at them machines the whole time, in the dark and all!" And when they tried to get Mrs. Pyke on the 'phone to share their doubts with her, the good lady was already on the wire, wishing happiness and joy to the co-owners of the Glass House.

But, on the whole, the Glass House always maintained that it had the best of it, though, admittedly, through no merit of its own!

LITTLE Elsie was very disobedient and mother was cross and scolding. Suddenly the little one looked up and said very sweetly: "Oh, mama, ain't we having a good time?"

"How?" asked mother, crossly.

"Oh, just a-fussing."

AN Eastern college graduate applied for work in a Michigan lumber camp. He was told to get busy on one end of a cross-saw, the other end being in charge of an old and experienced lumberman. At first all went well, but at the end of the second day the young man's strength began to wane. Suddenly the old man stopped the saw and spat.

"Sonny," he said, not unkindly, "I don't mind yer ridin' on this saw, but if it's jest the same to you I wish you'd keep yer feet off the ground."



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MARKETING HOME PRODUCTS

Making the Home-Place Profitable

By KATE V. SAINT MAUR

MARKETING home products advantageously is of paramount importance to the woman who wishes to make her home-place profitable, and seems to be the point on which many beginners fail. Commission men and wholesale markets should not be resorted to, as their charges absorb the profits on small shipments. Home-grown products of all descriptions are usually limited in quantity; their distinctive excellence is in their quality, which makes its appeal to high-class private customers.

To secure these customers, therefore, first challenges our attention. Although



the location of the home and the quality of the wares influence their returns to some extent, the really important factor in getting good prices is the method of packing and shipping. Nicety in these respects captures the favor of customers, and they take pride in exhibiting the goods to their friends, which is the very best sort of advertising that a home business can possibly have.

I HAVE never sold through any of the ordinary market channels; yet I have always had more orders than I could fill and have received a little more than the ordinary prices. I started when I had reached the point where I could depend upon a certain number of eggs regularly. I wrote to a doctor-friend in the city and told him that I could promise to deliver six dozen strictly fresh-laid eggs twice a week for the whole year, at a uniform price of forty-five cents a dozen, the customers to pay the express charges, which would be twenty-five cents on each six dozen. Express companies return empty packages free of charge. Within a month he had found four customers for me, who would each take two dozen a week; the box was to be delivered at his house, where the other three customers would call every Wednesday and Saturday. Before the year was out, each of these customers had interested one or two friends, with the result that I was shipping three boxes, each containing six dozen eggs, three times a week. The following winter I had orders from the same people for butter and table poultry. In this way my market grew, as did my stock, and I never had any surplus to worry about. Of course, I know that there was

an element of good luck in having a doctor for a friend; but, even when there is no good Samaritan to start a clientele for you, the market will not be hard to develop, for every housekeeper longs to get good, fresh - delivered table delicacies which have not passed through a dozen or more hands.

I KNOW one woman who obtained her first customers by writing personal notes to women of social prominence in a nearby town, whose addresses she took from a directory. Twenty letters brought replies from only two women, but they both became regular customers, and recommended friends. In another instance, personal effort took the form of calls upon doctors and clergymen. Still another woman persuaded the fashionable milliner of her town to canvass for orders among her customers, paying her for the favor with eggs and butter.

A more impersonal way of gaining customers would be to arrange with one or two well-located drug or stationery stores for the display of large notices of the things you have for sale and your address. Advertising in newspapers will do, too, as a last resort, but strictly personal methods are the best. With a little ingenuity, every woman can devise those best suited to her particular circumstances.



With the market ready, there are many points to be regarded in packing the goods for it. Eggs should never be more than two days old, and must be sorted into lots of uniform color and size. If the eggs become soiled in muddy weather, wipe them with a damp cloth as soon as they are gathered, so that the shell does not become permanently stained. Then pack them in the wooden boxes, which all poultry-supply houses have for sale for about two dollars apiece, with divided trays, made to hold three, six, or twelve dozen eggs.

In preparing table birds for private customers, they should be especially fattened, and dry picked. This means that the feathers are removed as soon as the bird is killed, without dipping it into scalding water. As the scalding destroys the flavor, birds so dressed are accepted only by third-class markets. After the feathers and pin-feathers have all been

(Concluded on page 134)

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References: Union Exchange National Bank, N. Y.

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POULTRY ADVOCATE, Dept. 47, Syracuse, N. Y.

MARKETING HOME PRODUCTS

(Continued from page 133)

removed, the bird should be drawn, washed in cold water, wiped quite dry, and then trussed with a piece of charcoal or peeled onion put inside the body. Although drawing and dressing for market is not the custom for general marketing in this country, it is universal in Europe. Not only do the birds look much more attractive than when shipped in a sprawling condition, but private customers always appreciate the improvement such rigid cleanliness makes in flavor. Wrap each bird in a square of new cheese-cloth, place a few sprigs of parsley, thyme, and summer savory at one side, for the convenience of the cook; and then put on an outer wrapping of white paper and tie with clean, fresh string. Food materials going from one home to another must look dainty.

BUTTER is difficult to ship. Don't try to send it by express unless you have orders enough to make it worth while to buy one of the refrigerator hampers, which are now used for automobiles. A hamper which costs about four dollars will hold five or six pounds of butter; so it is not a very great outlay when you can get forty-five cents a pound for your butter. A customer will return it at once, so that you can keep it constantly in transit.

In making up hampers of fruit and vegetables for sale, use small grape-baskets to divide the different varieties. Line



the baskets with green leaves, pack with dainty care, and reject everything which is not in perfect condition. Above all, don't let anything interfere with your arranged schedule for shipping. If you gain a reputation for uniform excellence and punctuality, success is sure.

At least one-half of the profit to be derived from living in the country will materialize in winter, if the cost of fruit and vegetables can be eliminated from the family living expenses. The proper keeping and storing of the garden and orchard products are, therefore, of great importance to the housewife who wants to make the home self-supporting. To keep well, fruit and vegetables must be gathered at the moment between full development and complete ripeness; for if development is not complete they shrink and wither; if completely ripe, they always decay rapidly.

The house cellar, attic, or a root cellar or pit in the garden are all available on a country place, and all adapted to different uses. The cellar is best for storing fruit and vegetables. Long ago we had racks made of two-by-two scantling, some six, and others three feet long, and both two feet wide, to put under boxes and barrels, so as to lift them from the ground and allow a free current of air to circulate beneath them as a protection against damp and mildew. To economize space, we had boxes ten feet long and ten inches deep fixed in tiers of three, with one foot of space between. The frames which supported them were also made of two-by-two scantling, and reached from the rafters of the ceiling to the ground.

AFTER suitable accommodations have been provided, gathering and packing is of great importance in storing fruit. The most favorable time is when the fruit has attained its full growth and color, which is several days before it is quite ripe. All fruit should be handled with the greatest care; the slightest bruise or scratch starts a condition which will develop rot. A high extension ladder, a high step-ladder, and an agile boy are the requisites for picking. When possible, choose a bright, cool day, have the boxes and barrels ready, and press all help into service. Before allowing anyone to pick apples, teach him how. He should take the apple lightly, turn it slowly and press upward, so that the stem is severed from the branch and not from the fruit.

Whoever does the climbing should discard shoes, for they are likely to injure the bark of the tree, and so cause later troubles. A shallow bag, slung across the body, sling fashion, is the best receptacle for the picker to use, because it leaves both hands free. The work is greatly facilitated if two people can pick, two pack, and a fifth take the fruit from the pickers to the packers. Have two bags for each person picking. The picker can thus be filling the second bag while the first is being emptied.

The packers and the barrels, or boxes, should stand side by side, with a box of convenient height and size turned upside down to act as a table on which to place the bags when full. The best apples are packed in small boxes, with paper between the layers. The second quality is put into barrels. Put a layer of hay in the bottom of the barrel, fill it with fruit, and end with a layer of hay. The small ones may be used for cider and for feeding stock. You will find that the increased profit will easily offset the extra time you will have to take to divide the apples in this manner.

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The Charming Model Shown on the Left

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